VOGUE

Fresh-Air
Fashions

March 15, 1946 Incorporating Vanity Fair
Price 35 Cents 40 Cents in Canada

Look to Wamsutta FOR THE LOVELIEST OF SHEETS

1846 1946

WAMSUTTA

Somehow, the dreams you cherish most have a way of coming true. Here it is . . . your bedroom in the cozy, homelike manner of Eighteenth Century Colonial. Muller-Barringer decorated it, but the sentiment is completely yours.

Joyous touches of Spring stand out everywhere . . . in the bright foliage on the wall, the golden fabric on the chairs . . . and, above all, in the prideful air of your four poster bed with its smooth, daintily hemmed *Supercale** sheets and pillowcases.

Lucky bride! At last, Wamsutta workmanship, famous for five generations, is yours again . . . added treasure for your chest of soft, white *Supercale,* finest of cottons. And though quantities may not be plentiful enough to meet all your desires, treasures are worth waiting for. Lovely, fine quality *Supercale* sheets are available . . . just as you dreamed they would be . . . a Wamsutta promise fulfilled in Springtime.

WAMSUTTA MILLS, New Bedford, Mass.
Distributors of
Springfield Blankets • Wamsutta-Somerset Towels
"The Three Weavers" Handwoven Throws

SUPERCALE SHEETS AND CASES

*REG. U. S. PAT. OFF.

ON THE PLAZA

BERGDORF
GOODMAN

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ON THE PLAZA • NEW YORK 19

BERGDORF
GOODMAN

5TH AVENUE AT 58TH STREET

Gray flannel goes worldly-wise
for this flawless coat
from our Spring Made-to-order Collection

Bonwit Teller young eighth floor

RICHARD AVEDON

Connie Adams is a girl.. Age: the latter teens. Looks: clean-cut. Taste: above average. She wears a junior size, doesn't want to look cutie pie, has a well-crystalized clothes philosophy. We bring her a first series of Exclusives like this Good Wool Suit-dress, 29.95 Young Eighth Floor

Bonwit Teller new york

Adrian—the great dramatist does a ball gown in a mood of romantic tenderness... stiffish black rayon taffeta sweetened with inserts of tiny pink ruffles. Saint and Sinner, indeed!

DESIGNERS' SALON, SIXTH FLOOR

Marshall Field & Company

CHICAGO

Our Shoe Salon introduces the new version of the spat shoe by

NEWTON ELKIN

Black patent leather, grey suede saddle
Brown calf, Balenciaga saddle
Navy calf, grey suede saddle
White suede, red, blue or tan calf saddle

In Chicago exclusively at Marshall Field & Company

VOGUE
March 15th, 1946

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Vol. 107, No. 6
Whole No. 1761

George Platt Lynes

Navy emblazoned with white

...a favorite from time immemorial soars to stardom, this Spring 1946.

Rayon crepe with layers of organdie...from our collection of custom originals.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

THE TRUE FACTS about the NYLON HOSIERY SHORTAGE

A Statement from the

ARTCRAFT HOSIERY COMPANY

The acute shortage of Nylon hosiery, and the inability of the average consumer to procure it, has created the completely erroneous and false impression that the American hosiery industry is not doing its best to supply the public with the Nylon hosiery it desires. The facts surrounding the current situation and an analysis of the possibilities for the future are as follows:

1. The greatest production that can be obtained with the present supply of Nylon yarn will not exceed thirty million pairs of Nylon hose per month.

   (Note: Although this is approximately three times the pre-war Nylon hosiery production, at that time sufficient silk was also available to take care of all production requirements.)

2. The normal inventory of hosiery required by the public, wholesalers, retailers and manufacturers, in order to provide a working inventory at all levels, is in excess of twelve months' full production at this rate.

3. The normal consumption of hosiery in America, pre-war, was in excess of thirty-five million pairs per month of silk and Nylon full fashioned hosiery. To this normal pre-war consumption must be added a considerable percentage increase to reflect the higher present and anticipated purchasing power of the American public. This purchasing power has been reflected in all higher priced and better merchandise in the wearing apparel field, where present demand and sales far exceed pre-war consumption.

4. At least fifty percent of the Nylon hosiery being produced (due to the fact that more than fifty percent of the hosiery machinery in the industry is antiquated and more than fifteen years old) will not be of a quality satisfactory to the American public and will serve only as a temporary stop-gap in the demand, as the women who receive this inferior hosiery will still aggressively demand and require a supply of a product of satisfactory quality.

It is difficult to understand how anyone in possession of this information, can come to any conclusion but that the present critical situation cannot be alleviated until sufficient hosiery is made to supply the normal replacement demand in excess of thirty-five million pairs per month, plus the demand for a normal inventory of over four hundred million pairs.

It is quite evident from the present and anticipated situation surrounding the supply of Nylon yarn and the productive capacity of the American hosiery industry (which cannot be greatly increased during 1946) *that at least two years must elapse before the sale and distribution of Nylon hosiery can approximate normal conditions.*

The sole purpose of this statement is to correct the false impression now in the minds of the public about the supply of Nylon hosiery. This impression, created by public statements based more on wishful thinking than on fact, has caused unreasonable and unwarranted demands upon legitimate manufacturers and retailers for Nylon hosiery that simply is not and cannot be made available.

Sincerely yours,

ARTCRAFT HOSIERY COMPANY,

Stanton D Sanson

President

jay Thorpe
24 WEST 57
NEW YORK

Pattullo

The drama of one sumptuous rose against a gossamer-sheer insert—cocktail-hour magic in Bianchini black Madonna rayon crepe. 89.95

Weiner Original with a rib-tickling jacket that buttons up like a chest of drawers, a skirt that mimics a fine pair of custom trousers. Miron's satiny gabardine in subtle smoky colors, **$69.95.** Misses' sizes on the Fourth Floor.

Russeks

NEW YORK · BROOKLYN · CHICAGO

Sleeping
Sleeping
Sleeping

CHEN YU

Her Nails, Chen Yu Chinese Red; Her Complexion and Lips are Cloud silk.

Cloudsilk MAKE UP

So . . . SO beautiful

and so good for your skin

Out of a dream world into yours comes a veil of cloud silk to cover your skin with a new, more perfect kind of beauty . . . a beauty impossible to achieve until now. It's a totally new make-up as smooth to the eye and to the touch as a rare piece of Chinese silk . . . yet doesn't impart an artificial "made-up" look. So smooth . . . so perfect . . . Cloud silk dresses your skin in a glowing radiance that belies the presence of blemish . . . it covers so well. When you wear it . . . no matter whether it be day or night . . . in the sun's brilliance or in the darting beams of candlelight . . . others see you through a veil of sheer beauty . . . *and they wonder why!* And Cloud silk (because it's Chen Yu) stays beautiful so long, time stands still. And because of its own special secret, Cloud silk is actually good for your skin. There are nine shades in all—and it's so easy to select the one you like best. $2.00 and you can get refills for $1.25.

CHEN YU INC., *Chicago and New York*

Get Cloud silk at your favorite store in peach shades, pink shades and rose tans. Each one is exquisite, and each stays on for hours and hours.

Exciting New Cloud silk Lipsticks in Harmonizing Colors . . . and in a beautiful case to match your Cloud silk compact, $1.50.

NEW!

COSTUME BY HATTIE CARNEGIE

Spring Navy by Hockanum . . .

makers of woolens of beauty, quality

and lasting wear. HOCKANUM Woolens

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The new elegance in perfume
and fashion
is
20 CARATS
Dana
A 20 Carats
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CRAFTSMANSHIP
STYLE
FORSTMANN
100% VIRGIN WOOL
COPR. F. W. CO.
THIS LABEL IDENTIFIES
THE FINEST WOOLENS IN THE WORLD
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©

B. ALTMAN & CO.
Fifth Avenue New York

Winged Cuffs climax the rhythmic silhouette with new skirt freedom. Sharp white pique on navy or beige rayon-and-wool. Sizes 10 to 16. **95.00**

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The Diamond Speaks - in timeless accents of mystery,
romance and magnificent treasure – and women the world over, understand

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RARE JEWELS OF THE WORLD
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OWNERS AND CUTTERS OF THE
JONKER, VARGAS AND LIBERATOR DIAMONDS
THE WINSTON COLLECTIONS MAY BE SHOWN
ON REQUEST BY FINE JEWELERS IN YOUR CITY

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

GEORGE PLATT LYNES

SAKS FIFTH AVENUE

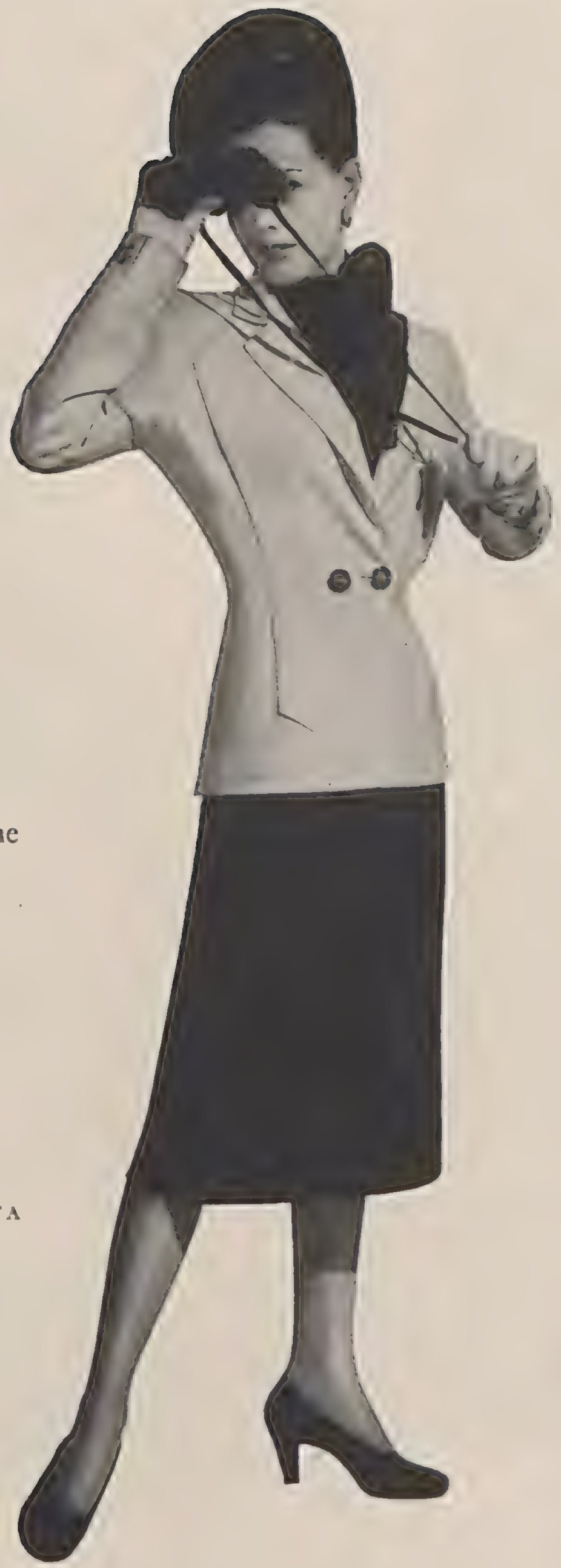
Caping the climax of a boldly striped suit,
Philip Mangone tailors Miron wool to a fare-thee-well!

Eisenberg Ice*

MAGNIFICENT COSTUME JEWELRY . . . CUT FOR LUSTRE IMPORTED STONES, HAND SET IN STERLING SILVER.

EISENBERG JEWELRY, INC.
Merchandise Mart
Chicago 54

*Reg. No. 418015



Pattullo's yacht white jacket

and navy skirt with a charmingly feminine

embroidered ascot. John-Frederics beret.

All very trim and very, very smart.

RICH' *Specialty Shop*

ATLANTA

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Philadelphia

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Ah!... Spring!
Millinery Salon
FIFTH FLOOR
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PIRIE
SCOTT & Co. **
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STRATE

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Bright on tomorrow's horizon—
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family. Ideal in suits, as illustrated;
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look for the "Botany" Brand label.

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TONI FRISSELL

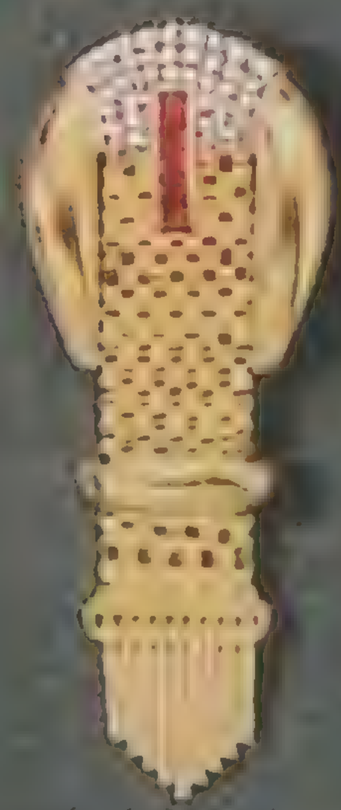
RAWLINGS

Perfume of brilliant highlights and piercing charm, created by Dana for the chic woman whose great taste is entitled to be sensed by more than the eye.

parfum PLATINE by Dana

Broadtail Housecoat, Esther Dorothy *© 1946 Dana Perfumes, Inc.*

SUIT BY JAECKEL · HAT BY MME. SCINE



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THE NEW BASKETWEAVE DESIGNS

by Jacques Kreisler

See them at fine stores everywhere in matching bracelets, chokers, earrings, fobs, pins . . . all in long-lasting "Kreisler quality" . . . prices, about $10 to $50.

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LIZARD JEWELS
Exotic Fashion merger—
precious Pandoras in
beautifully marked design lizard . . .
brilliantly repeated in lustrous Lesco
handbags for a striking effect.
Shoes by Pandora
PANDORA
FOOTWEAR
Handbags by Lesco
At better stores
everywhere

IZOD OF LONDON DOES AN AUTOGRAPHED EDITION

THE AMERICAN WOOLEN COMPANY executed this gay, pure wool check and matching skirt fabric, exclusively for Izod. This is one of an important new collection in which easy lines and fine tailoring verify Izod leadership in casual fashions. The suit $49.95. The blouse about $15. At one fine store in most cities or write David Crystal, Inc., 498 Seventh Avenue, New York City.

Taglio

a new perfume by

LUCIEN LELONG

for momentous moments

bring your trunks empty

A Sunshine Fashion*

by Maurice Rentner . . .

buttoning high to its little

turned-down collar, the jacket

covers a beautifully fitted

short-sleeved dress.

Hat by Daché.

SUNSHINE FASHIONS

Burdine's

MIAMI • MIAMI BEACH • WEST PALM BEACH

*Reg. U. S. Pat. Off.

BONWIT TELLER, NEW YORK

KRAUS designs the parasol peplum suit for

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ABSOLUTELY DIFFERENT

It's Liquid
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It's not drying

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VIDAFILM is like no other make-up.
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stonecutter's superb rayon tissue faille underscores
dorothy o'hara's wonderfully curved lines • black, navy; misses' sizes, **35.00**
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ferdo vogel

fashion jewels by Steiner

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High-voltage pieces blazing with beauty . . . crafted with care . . . endowed with the selfsame compelling force as an Adrian gown, a Carnegie hat. Fashion Jewels are sold in New York at Lord & Taylor; in Dallas at Neiman-Marcus.
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Write today for your complimentary copy of this miniature magazine to keep and refer to constantly . . . on how to wear, accessorize and achieve smarter effects with FASHION JEWELS.

Adrian
Goldwaters
PHOENIX, ARIZONA

Fred Greenberg creates a dress for THE WOMAN MEN REMEMBER

FROMM PLATINUM MINK

Tremulous beauty captured in a magnificent fur

Breath-taking as a mauve sky shining through silver clouds . . . Platinum Mink, one of the rare Fromm Mutations. • Other Fromm triumphs . . . Silver Sable Mink, exotic sable-blue underfur sifted with silver . . . Arctic Mink, white as falling snow etched with midnight black and ever-lovely Fromm Pedigreed Mink in deep, rich brown mahogany.

FROMM, FIRST NAME IN PEDIGREED FURS, AND WORLD-RENOWNED BREEDERS OF BRIGHT-WITH-SILVER FOX, SILVERBLUE FOX AND SMOKE-TONED PLATINUM SILVER FOX.

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New notes in fabrics...

Ch'intang...a modern shantung with all the beauty of its Oriental namesake, with a ready responsiveness to tailoring added to its classical perfection. From the magical threads of synthetic fibres, Verney has created a full range of such fine textures...an impressive album of Modern Fabric Compositions keyed to the tempo of fashion, be it an evening costume, daytime dress, or slack suit.

Slack suit in Verney's Ch'intang by Duchess Royal.

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Catch a man's eye with this beguiling shoe.

One of many flirty little numbers to work in, date in, dance in. Do have a whole shoe wardrobe of these gay, glamorous styles. $7.95 to $8.95

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HAT — MME. REINE • SUIT — TROY STIX • PHOTO —

don't be afraid of it it's only . . .

slightly dangerous

it's love . . .
it's spring . . .
it's the new
nail polish
color by La Cross

SCHNEPEL BROTHERS CORPORATION — 630 FIFTH AVENUE, NEW YORK 20, N.Y.

JONASSON'S
Liberty at Oliver
in Pittsburgh

A Henry Rosenfeld dress
in a Galey & Lord
polka dot.
Grey, tan, rose, navy.
Sizes 10 to 18.
$14.95.

Alexandra de Markoff
Alexandra de Markoff
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Alexandra de Markoff

The look of you this spring—bound in braid and belted to a second.
A HAMILTON all worsted crepe in sizes 10 to 18. About $55.

At one leading store in your city. The House of Swansdown, 500 Seventh Ave., New York 18, N. Y., Morris W. Haft & Bros., Inc.

William Bass

Little waist—magnified in this William Bass corselet dress of Berlinger sheer crepe . . . soft gathered hips . . . push-up sleeves and high neck crisply crowned with Swiss embroidered organdy. **$39.75**

JOSEPH HORNE CO
PITTSBURGH

SHADOW GREY... soft as a dove in this William Bass weskit suit with push-up sleeves, crisp bow of white pique on young grey wool by The American Woolen Company.

COAL BLACK AND CAPTIVATING!

Merrily you'll walk into spring in these exciting, young-minded shoes! They'll flatter you to the tips of your toes in gleaming black patent leather.

6.95 to 8.95

Jacqueline

designed by WOHL

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Future Perfect by Hattie Carnegie

freetime fashions

FOR YOU

FROM CALIFORNIA

Target for attention...
focused on you by
the swirling stripes of
this Bull's-eye dress
by Lynn Lester. A Renoir
rayon jersey in white
with red or blue stripes,
cantaloupe with black.
Sizes 10 to 18. $22.95

dewees
of Philadelphia
CHESTNUT ST. PHILA. 7

frenzy

Sensuous as the beat of the tom-tom

parfums
CORDAY

Prices: $65 $35 $18 and $10 *plus tax*

YOUR PERFECT INTRODUCTION... ANYWHERE

Nothing could be finer

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On boulevards and byways, you will travel with a new distinction in the 1946 Lincoln. For this is the finest and most beautiful Lincoln ever to bear the name. It has a long and flowing look that bespeaks its eager power. Interiors are deep and spacious, rich with new fabrics and fittings. Everywhere, you'll find new features . . . and the traditional Lincoln precision. Plan to take the wheel of this new car soon, and enjoy the distinction that is inherent in Lincoln ownership.

LINCOLN · DIVISION OF FORD MOTOR COMPANY

AN INTERESTING NEW PATTERN THEME IN BRIGHT COLORINGS

Harlequin Checks

McCurrach
Windsor Foulard
Hand Printed – Full Lined

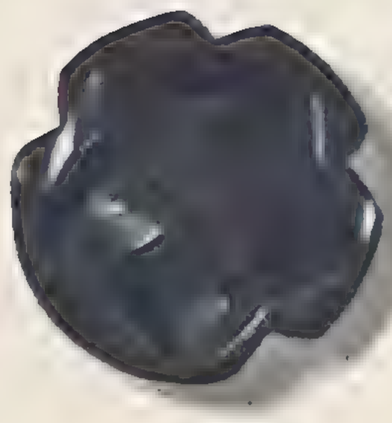
3.50

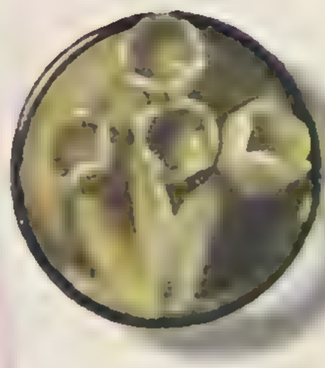
Striking "harlequin" checked designs in a variety of bright new color combinations, all printed by hand on Windsor Foulard, the full-lined tie woven of fine Celanese rayon yarns. Ask for these ties at better stores and look for the McCurrach label.

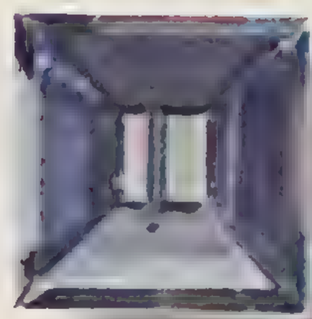
McCurrach

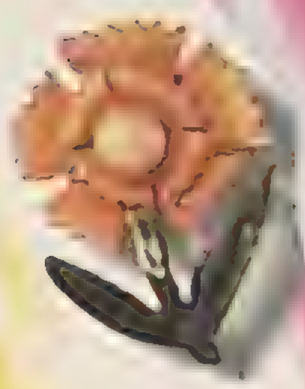
McCURRACH ORGANIZATION, DEPT. V-3 • 411 FIFTH AVENUE, NEW YORK 16, NEW YORK

Write for full-color booklet "Necktie Notes". How to tie Windsor, Bow and other tie knots.









FIERY ACCENTS FOR SPRING!

B.G.E. Originales are fashion's gayest Spring Tonics to "high-style" simple wardrobes—to turn "make-overs" into triumphs! Sprinkled gaily on sleek-fitting hoods, studded boldly across a diplomat's ribbon, or twinkling prettily on ears—B.G.E. Originales make dramatic accessory accents! Your favorite button or notion counter has these beautiful buttons in colors and sizes suitable for every need.

COLORSET*

a new DUPLEX achievement for lasting color and beauty in WHIPPET CLOTH . . .

Colors so lovely deserve to stay lovely. COLORSET sees that they do! Whippet Cloth...the first rayon fabric to benefit by this new controlled process by Duplex ...now resists fading due to light, gas, perspiration and acid as unflinchingly as it resists wrinkling and shrinkage. COLORSET sets the color...keeps it fresh and clear-hued through countless cleanings and wearings. In rayon, that's revolutionary...yet tests prove it's true. That's why **WHIPPET CLOTH,** a **DUPLEX COLORSET FABRIC,** means beauty that lasts. In smart clothes and by the yard, at all fine stores. Duplex Fabrics Corp., 1410 Broadway, New York City.

*REG. PEND. U. S. PAT. OFF.

The greatest name in satin

Skinner's Satin—Fabric of Many Faces

INTRIGUE

Punctuation point

for an Easter

costume From the new

Bienen-Davis collection

by Bienen-Davis

bienen-davis

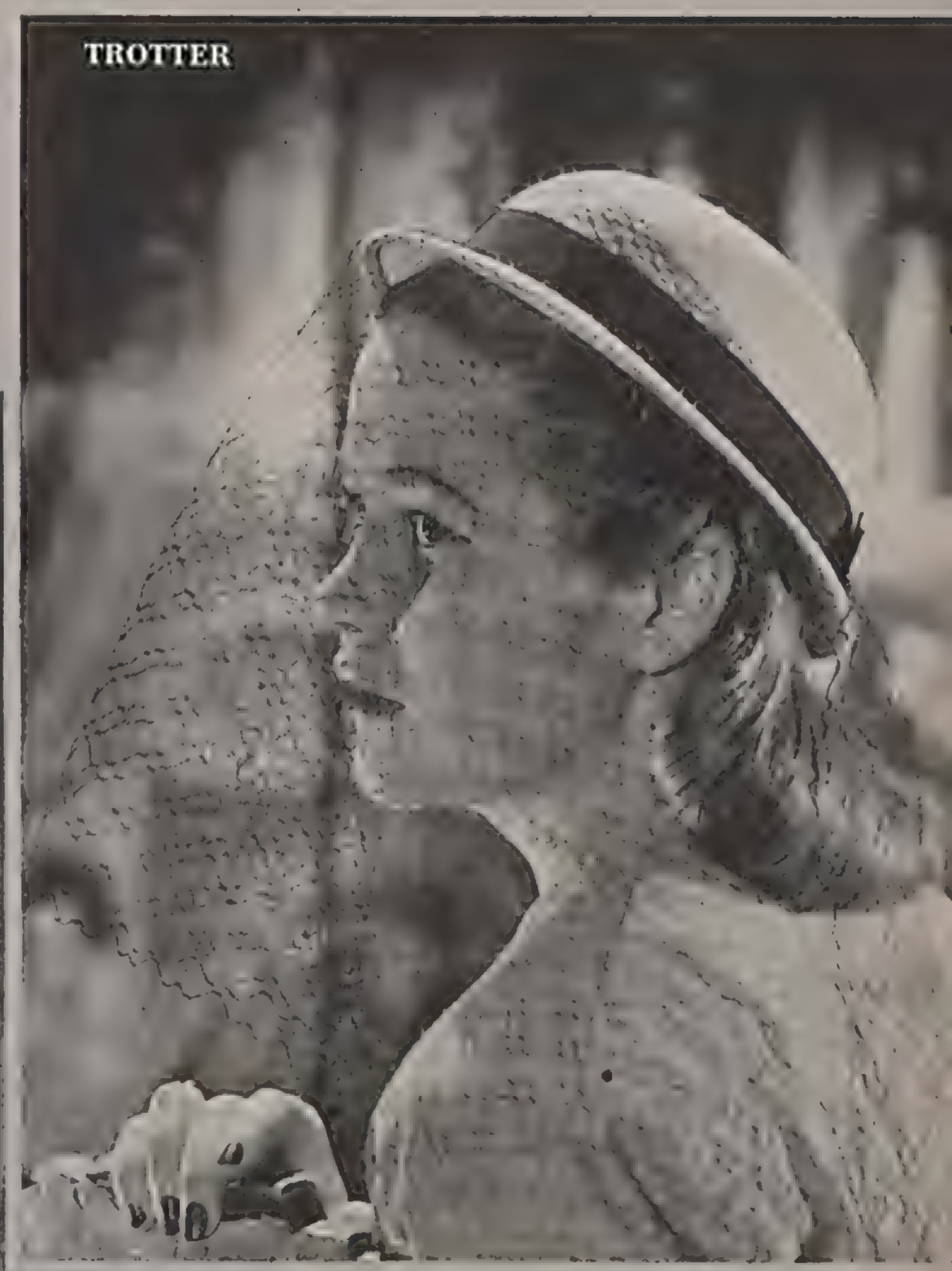
Junior-Deb
ORIGINAL

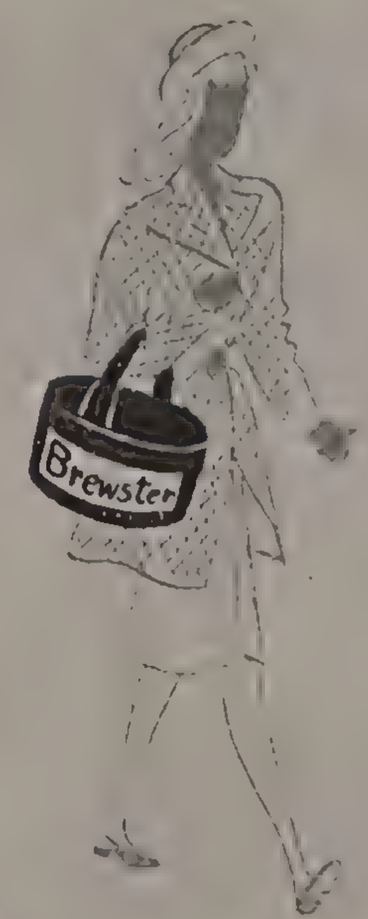
about $50
junior and misses' sizes,
lined with
Ponatone, a Pondel
acetate rayon fabric

100% VIRGIN WOOL
AMERICAN WOOLEN Co.
FABRIC
THE GREATEST NAME IN WOOLENS

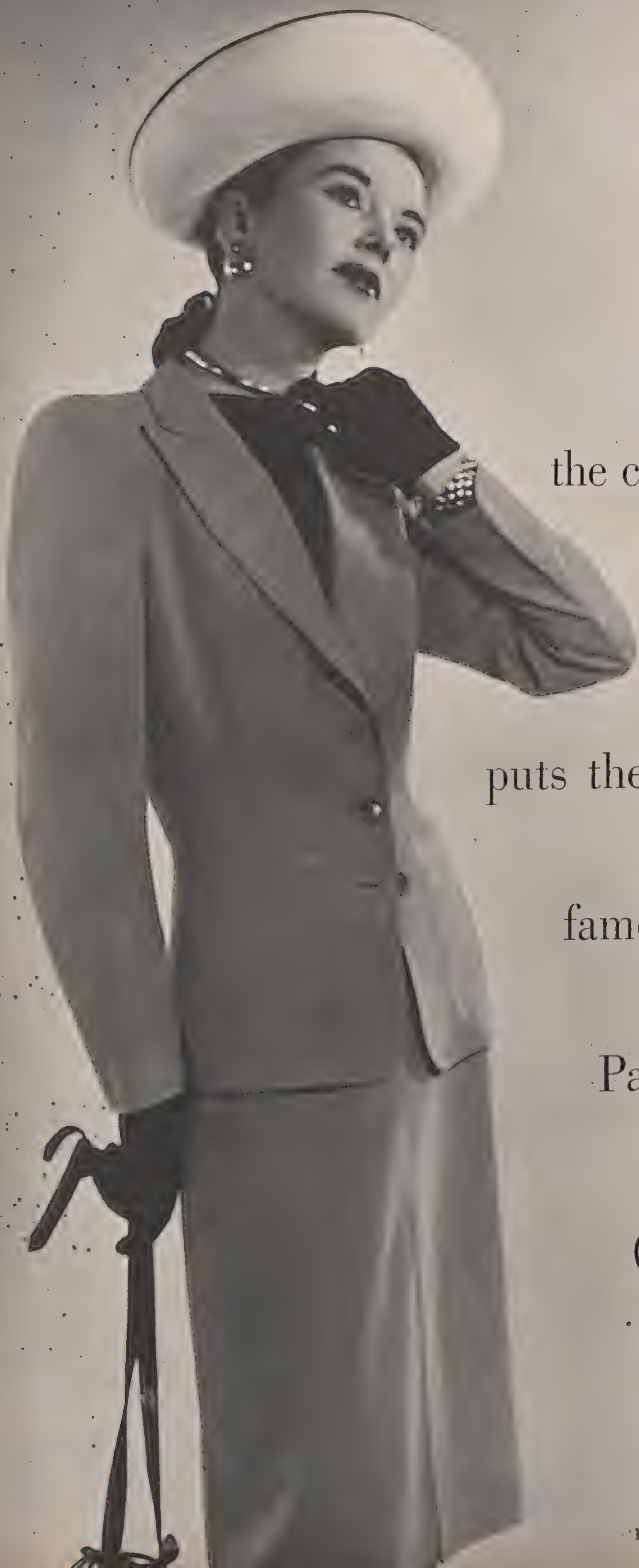
Available at fine stores throughout
the country. For store nearest you, write
Simon Cohen & Co., Inc.
512 Seventh Ave., New York 18, N.Y.

Nature made them lovely, Brewster makes them smart. Brighter, gayer, more flattering than ever—the new Brewster Hats for Spring . . . worthy of your smartest new costumes. Beautifully fashioned in fine felts in all the happy colors of a happy season. The hats shown here are worn by two Powers Girls who helped edit the new Brewster collection. For name of Brewster store nearest you, write Brewster Hat Co., 411 Fifth Ave., New York 16





Brewster hats



the cool touch! the couture

touch! when Sacony

puts the needle to America's

famous summer fabric—

Palm Beach. . . . $22.50

THE BETTER $\frac{1}{2}$ OF YOUR WARDROBE

Sacony
Palm Beach

Featured by Better Stores. Sacony, 1384 Broadway, New York 18

To be available soon . . . we hope!

THE STROUSE, ADLER COMPANY • NEW HAVEN, CONNECTICUT

Part of your wardrobe

TUSSY CREAM DEODORANT

Here's the most enchanting cream you've ever used to protect your daintiness! Tussy Cream Deodorant is part of your wardrobe—part of your costume—whether you're wearing gingham or gossamer. Whisk on a fingertipful. This fluffy *cosmetic* deodorant disappears almost instantly, leaving a haunting fragrance. It guards your charm faithfully. Gentle to your skin and to the finest fabrics. And it stays creamy so much longer—by all means buy the large size. $1 plus tax.

JAECKEL GOWN

HAT BY MME. REINE

TEWI'S

Wish Come True

Hooded stardust over a gown of Grecian purity.
New robe and gown with the fabulous Tewi needlework.

Lingerie Trousseau Room • THIRD FLOOR

Carson Pirie Scott & Co. • Chicago

Kane Weill
original
designed by Natalie Renke
Celanese
Jersance
of rayo
under
Write us for store
KANE-WEILL
498 Seventh Ave.,
Reg. U.S.

"SHOW ME" inspired Walter Florell to design this new hat.

If you think you've seen everything in make-up, just say . . .

"show me"

prophetic new lipstick color . . .

Discover this new, go-with-everything-for-Spring make-up sequence.

Even if he's "from Missouri" he will surely be convinced.

"show me" Lipstick, Rouge, 1.00 each
Tawny Face Powder, 1.50
(All prices plus tax)

Prince Matchabelli

Soon, very soon now . . . the return of one of Gossard's star performers (Gossard's long awaited elastic net pantie) . . . to make a glamorous star of you. Add the lace and satin uplift bra to complete the scintillating picture.

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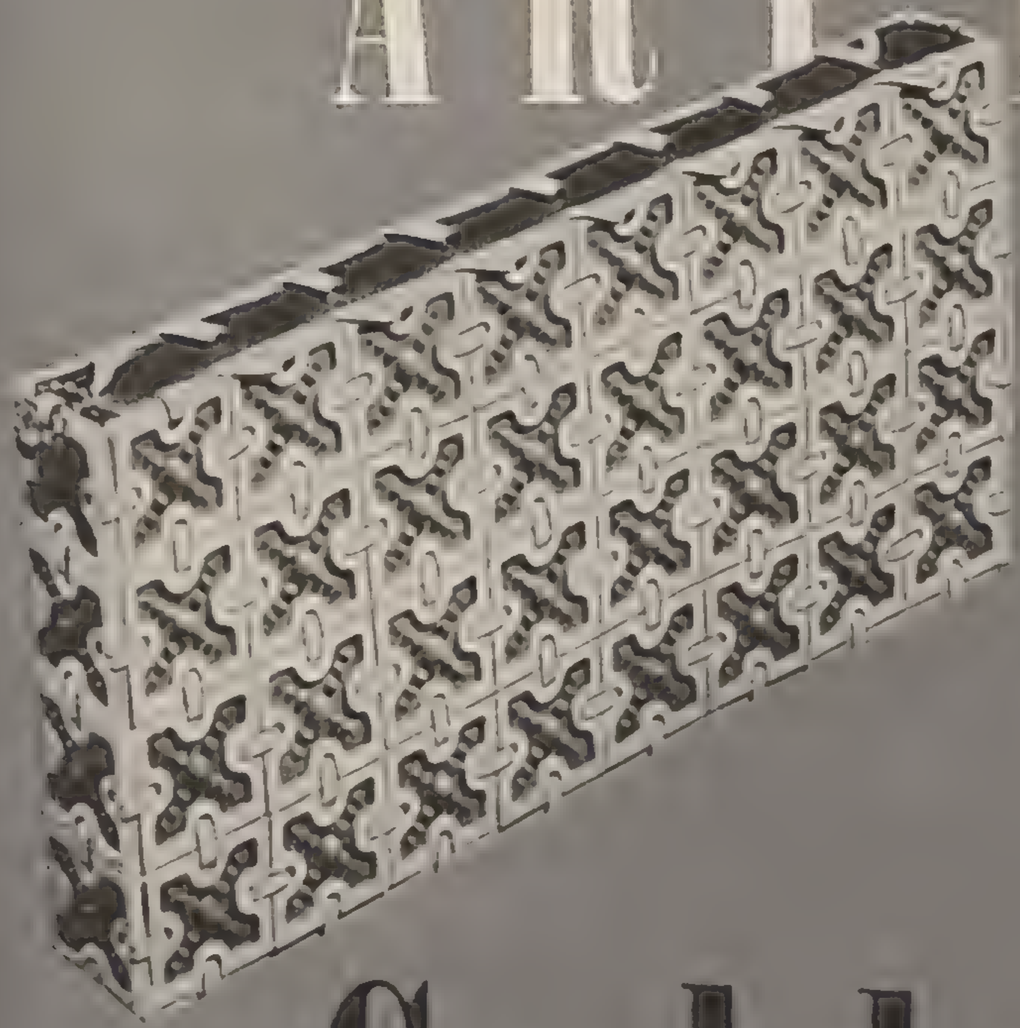

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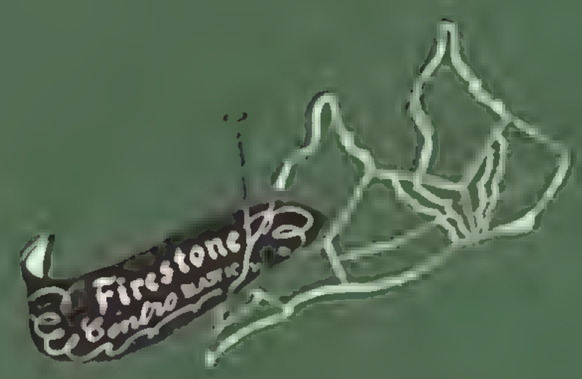

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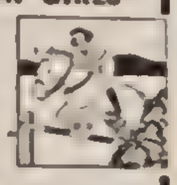

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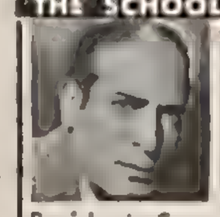

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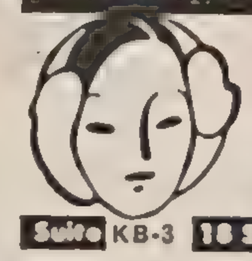

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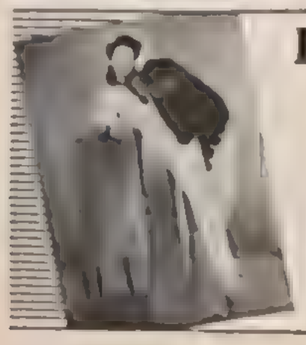

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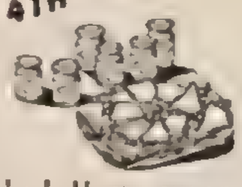

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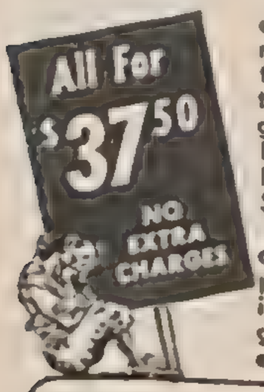

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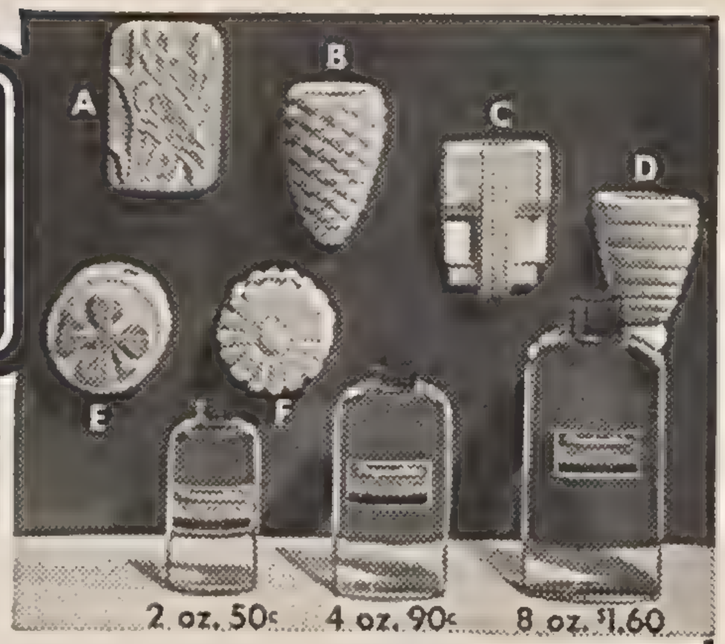

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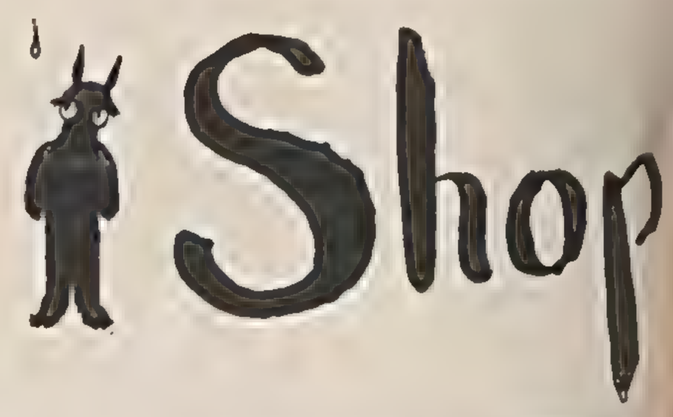

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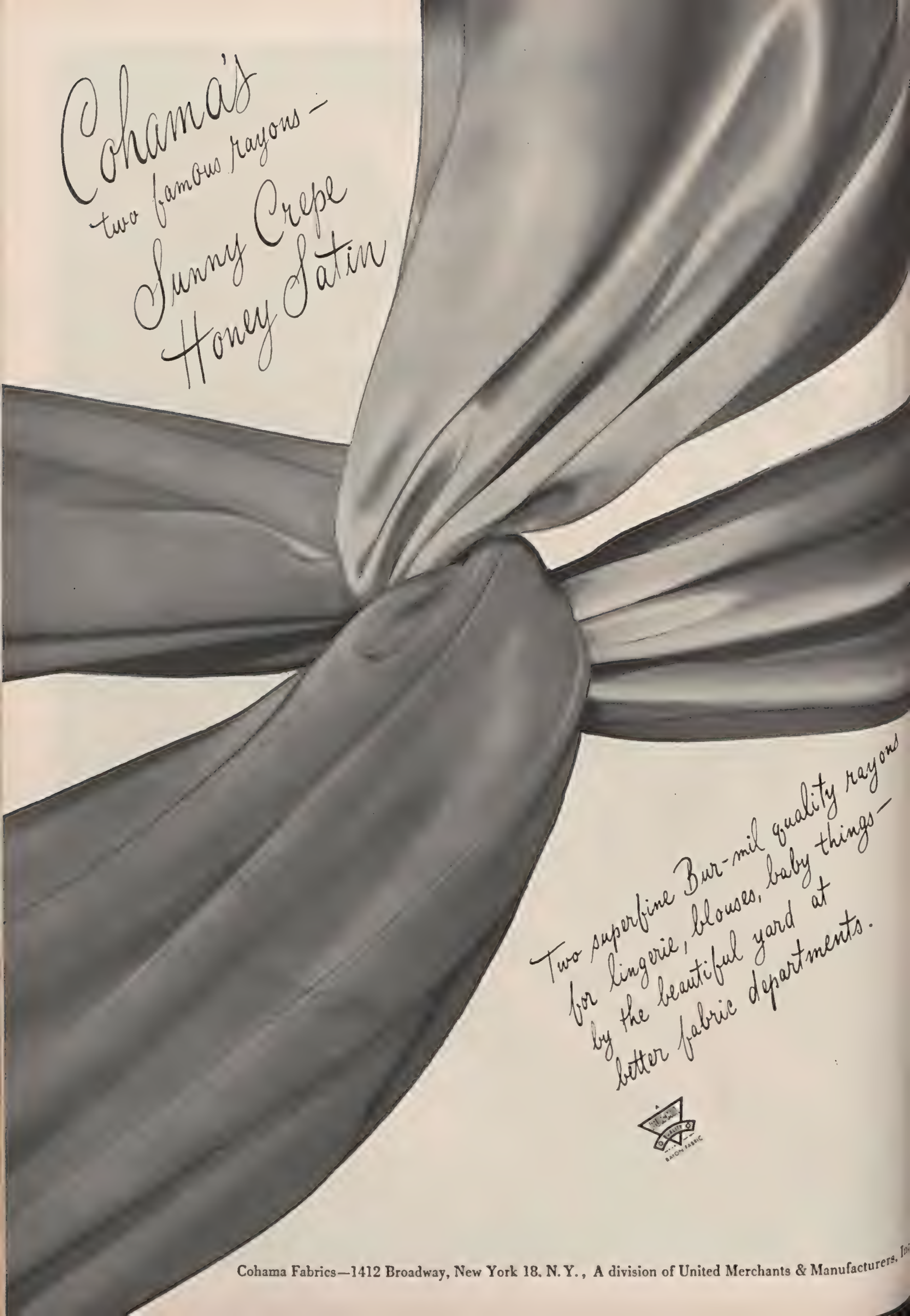

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MARCH 15 CONTENTS

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There are three Vogues: American, British, French

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COVER: *A square helping of good country air, fresh country colour. The bright pink coat...marginal note on the fifteen pages of clothes for country living starting here: clothes classical in theory, news in the personal way they're worn.*

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In the country now

COUNTRY clothes are born out of a way of living, like good silver and good manners. For what makes country clothes, if they are properly country clothes, is something that outlives fashion and transcends particulars...that is an air of being at home in the world of natural phenomena, of being at ease in the company of rocks, rivers, and grains of sand. It must be written on their faces that the outdoors is their habitat...that when they happen indoors it is only accidental; they must be genuine, unpretentious, pretty functional. It must be seen in their seams that they are products of the process of natural selection.

IN THE COUNTRY, YES. The cottons crackling, the silks raw, the tweeds authentic, the jerseys classic...and every line to show it knows exactly where it's going. Real bone buttons on a real Irish linen skirt...honest string gloves...and on your feet shoes of good leather or of the toughest rope-soled cotton. Nothing that slithers, dithers, dangles, and above all, nothing that teeters. Everything that's down to earth, up to the sun, on the level and right as rain. (Picture a dark blue chambray dress, a white Shetland cardigan unbuttoned over it, dark blue espadrilles on bare brown feet, a bow or two of dark blue cotton-tape tying up hair that is not so much polished as thoroughly brushed; the chic lies in the unwavering adherence to the purpose they serve.) Classic, that beautiful serene word, is the millstone that has hung on country clothes; too often it has meant only a brown sturdiness, an undeviating conventionality. But classic need not mean just that.... *(Continued on the following page)*

MRS. CORNELIUS VANDERBILT WHITNEY LIVES ALL YEAR IN OLD WESTBURY

The Whitneys live in a white pillared house, "Whitney Farm," on the old Whitney estate, where they breed Black Aberdeen Angus cattle, and, of course, race horses. Shown (left) in her dog cart, Mrs. Whitney wears a Sherlock Holmes cape-coat, beautifully, blatantly checked. The tweed, especially designed by Forstmann for the Monte-Sano coat. Bonwit Teller; I. Magnin.

In the country now *(CONT'D)*

Although some country clothes can look distinguished and easy in the city, city things practically never look right in the country. The clever draping, the high-flown lapels, the little fantasies look tawdry and tricky. The searching sun, the whole peaceful, purposeful, imperturbable countryside seem to call their bluff. But sometimes certain things can make the trip; and perhaps the first jump is with the feet. You might jump the stile between country and city with flat, flat black sandals...for the brown brogan is not the only country shoe....

IN THE COUNTRY NOW. All sorts of "funny little shoes"...a fashion that began with last season's ballet slipper; branched out to become this season's buskin, Greek sandal, ballet boot. Often in colours that would have seemed improbable a year ago...and always as the single touch of fantasy in a costume that is cool, calm, uncluttered.

Heavy gold jewellery that could, of course, be worn in the city, too, but that seems especially right for the country...because it has bulk, pure line; because it's the real thing. Thick gold, no stones (or very few)...big gold globes and hoops for the ears, massy gold bracelets, heavy coins, medals.

Unexpected compounds of the masculine and the feminine...diligently fitted slacks and strict shorts contradicted by a ruffly long-sleeved shirt or, later on, a blouse with a low, shoulder-circling décolletage.

Striped ticking, grey flannel, grey jersey...occasional accessory-strokes of black but never (well, hardly ever) an all-black country costume.

Bold big checks and loud plaids, good and loud, for coats and capes; to wear over everything, all day, all evening.

Long sleeves for Sunday luncheon...perhaps in pale linen or mat crêpe dresses, worn this season with bare brown legs and barest-foot sandals.

Country heads that are as smooth as city heads...with shiny hair cut short and close, or shaped to look that way—and never bound up in a scarf. *(Continued on page 213)*

MRS. COCHRAN LIKES HER COUNTRY DAY CLOTHES REAL AND UNWHIMSICAL

The Cochrans have bought the Vigilant, *their yacht, back from the Government. Mrs. Cochran has clothes theories as basic as beans. She abhors the sloppy, the picturesque. Q.E.D. her beige wool jersey skirt, forthright leather belt, angular, wheat sharkskin Wragge shirt, worn here with real topaz studs (Nadja Buckley). Bonwit Teller; Woodward & Lothrop.*

PENN

MRS. DRAYTON COCHRAN LIVES IN SOUTHPORT, CONNECTICUT, NEAR GOOD SAILING WATERS

MRS. JAMES POLK LIVES ON LONG ISLAND, ALL YEAR ROUND

Typical of her country clothes, a beige suède suit, boots to match, grey suède waistcoat; a tawny silk scarf. Bernath.

Mrs. Polk likes change-abouts; wears this grey and white wool jersey with separate skirts. Jersey from Saks Fifth Avenue.

Over a wool dress, a navy-blue wear-with-all coat, cinched with her russet belt. Coat by Adler & Adler at Abercrombie & Fitch.

MRS. POLK DINES IN RED CRÊPE...BALLOON SLEEVES, BUSTLE, AND BASQUE for evenings at home in the country, a flowing, flattering dress like the one opposite: sleeves pushed up, basque buttoned snugly over a deep décolleté. Czettel design; made-to-order at Jay Thorpe. In contrast, her day clothes are terse, tailored. Mrs. Polk rides, plays tennis and golf, works several days a week with Mrs. George Whitney, Jr., at Budget Decorators, Inc.

MRS. GEORGE WHITNEY, JUNIOR, LIVES ALL YEAR ROUND AT OLD WESTBURY, L. I.

HORST

MRS. WHITNEY LIKES COUNTRY CLOTHES FUNCTIONAL AS FRACTIONS

She plays golf and tennis all year, has three children, loves—and looks well in—slacks; likes to look taller—and does, a little (left) *in tapered, height-increasing black slacks. The loose white jacket copied from a Cuban man's shirt; at Lord & Taylor; Garfinckel's; Joseph Horne. Above: Rayon faille wrap-around tennis dress. Bergdorf Goodman; Carson Pirie Scott; Frost's.*

Mrs. Whitney's system is sports clothes, nothing but...and long, for dinner. Jersey: white top, grey skirt (again, right). Altman.

The long grey jersey skirt again, with close, covering top—and Mrs. Whitney's own devices: gold at throat, waist, foot. Altman.

HORST

Coördinated for golf: her creamy rayon fawnskin shirt, swinging grey flannel skirt; checked belt. By Wragge, Bonwit Teller.

MRS. GOWEN FISHES, SHOOTS, RIDES, PLAYS GOLF—LIKES "MUD AND TWEEDS"

Like these other country women, Mrs. Gowen wears tweed by day, likes soft clothes for dinner. She lives in an imaginative, white, low-lying house; has two sons—one a private in the Marines. Here, over grey skirt and grey shirt, she wraps a melon-shaped coat of coral fleece wool designed by Monte-Sano. At Bonwit Teller; Neiman-Marcus; Marshall Field.

MRS. JAMES E. GOWEN, WHO LIVES AROUND THE YEAR IN CHESTNUT HILL, PENNSYLVANIA

Autographed editions:

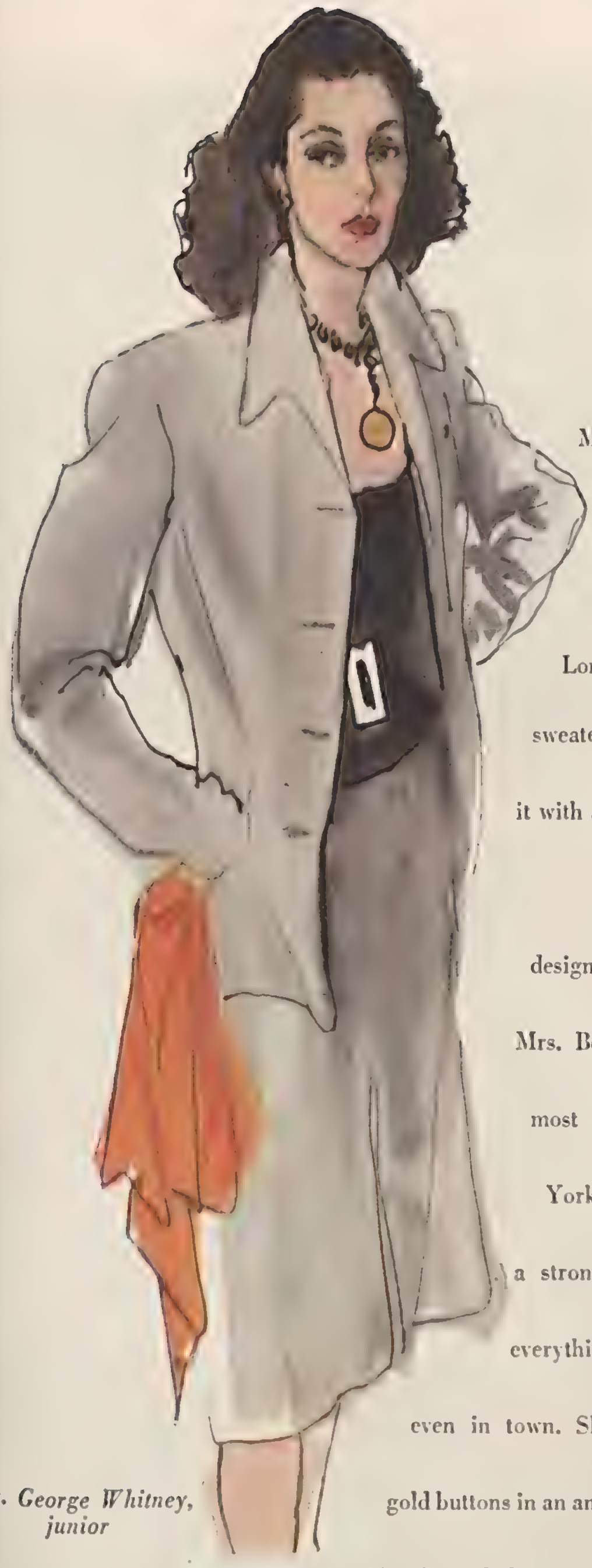
Country classics

Three young women who spend most of their lives in the country wear simple clothes with a personal twist

Mrs. Lowell Dillingham

THE three country citizens sketched on these pages have sound young-American clothes opinions...know there's more to wearing clothes than just having them on. Know just where to take a liberty with traditional country-clothes formulae. Have a healthy respect for the classics, but don't take them too literally. To the basic niceties of clean tailoring, worthy country materials, they like to add a livening flash of colour, a jangle of bracelets, bare legs, a décolleté sweater...their personal signature.

Mrs. Lowell Dillingham (*left*), sketched on a recent visit to New York, is strawberry blond, well-bronzed from her life in Hawaii. She wears only sports clothes or evening clothes...owns no intermediaries. She loves the new anomaly of long sleeves and bare brown legs, loves the milky beige shade of this dress, in her own honeyed colouring. With it she wears gold necklets, a collection of bracelets, a red-black-gold silk scarf, natural saddle leather sandals on her bare feet. By Joyce. $6. Altman. The dress, rayon crêpe; Adler & Adler design. $30. Henri Bendel



Mrs. George Whitney, junior, (*left*) lives in Old Westbury; wears a classic grey flannel suit with the informal personal additions she would give it for Sunday lunch in any Long Island house: a surprising, low-necked, sleeveless chenille sweater, a gold medallion necklace, a broad saddle leather belt. Flags it with a brilliant orange silk handkerchief.

The suit, Rosenblum of California design. $30. Sweater, $9. Both, Sterns.

Mrs. Benjamin Bradlee (*right*) spends most of the year in Rhinebeck, New York. First premise of her wardrobe is a strong, pastel coat to wear over everything...even evening clothes, even in town. She found hand-carved gold buttons in an antique shop, added them to this misty blue Stroock fleece coat. Other additions...a bright silk scarf from Gunn & Latchford, yellow suède belt-bag, white cotton gloves. Classic coat, made by Brittany. $55. Jay Thorpe.

Mrs. George Whitney, junior

Mrs. Benjamin C. Bradlee

MRS. H. GATES LLOYD, WHO LIVES ALL YEAR ON HER FARM IN HAVERFORD, PENNSYLVANIA

Rummy with glamour

Oklahoma, the increasing card craze....Here, basic rules and fine points, discussed by the famous card expert,

OSWALD JACOBY

A NEW card game was introduced at Palm Beach last winter. The apocryphal legend is that the lady who showed it to her friends didn't know its name but said that it was played a lot in Oklahoma. Someone said, "Well, let's call it Oklahoma." The name has stuck and so has the game.

Oklahoma isn't a new card game at all. As already mentioned, it is played in Oklahoma. Under various names, such as Liverpool Rummy, Pinochle Rummy, Michigan Rummy, and others, it is also played in Texas, California, Ohio, and everywhere else in this country. However, with its new name, plus a few fancy trimmings of its own, the game is sweeping New York off its feet at current writing, and by the time this article appears in print the craze will undoubtedly have spread throughout the rest of the country.

The game is a cinch to learn, particularly for anyone who has ever played any form of rummy. Furthermore, it seems to be just the game to go with relaxation. You can't sit down and analyze Oklahoma hands. All you can do is deal the next one.

A short code of laws has been adopted by the Regency and Cavendish clubs of New York. They are presented on page 210 for those who wish to learn the game and for those who are already playing it. These laws provide for the use of a Joker. Many players feel that eight wild Deuces lend enough excitement to the game. If you feel that way, leave the Joker out. If not, leave it in. In either case go ahead and play.

Here are some of the fine points: The first and most important point to learn about Oklahoma is that the way to win is to go out. If you go out early, you will probably stick at least one other player with a large total of cards in his hand. If you go out at a late stage, even though everyone will have melded down to one card, you still get that hundred point bonus.

The biggest profit in the game is, of course, obtained when you are fortunate enough to go out concealed. The biggest loss occurs when you are endeavouring to do this and someone else is unkind enough to go out first. Some players try to play every hand concealed. That is spectacular but also losing play. Others go to the other extreme and meld everything they can as soon as they can. This last is really disastrous and is the absolutely certain way of losing at Oklahoma.

The reason why indiscriminate melding of everything you can is sure to lose for you lies in the fact that every time you put down a meld you reduce the potentialities of your hand in some measure. This reduction is particularly large when you meld a wild card. For instance, let us assume that you hold two Tens, two Threes, and a couple of unmatched cards. You now draw a Deuce. If you discard one of the unmatched cards, a draw of a Ten, a Three, or a Deuce will put you out. If you meld the Deuce and the Tens, you won't be able to go out if you draw another Ten.

The preceding simple case is also a good example of why the game is so fascinating. If you meld the Deuce and the *(Continued on page 208)*

MRS. LLOYD LIKES TWEEDS, ABSTRACT ART, TENNIS, AND ANTHROPOLOGY

Mrs. Lloyd is pretty, young, has been studying Political Science and Anthropology at the University of Pennsylvania; has a house brilliant with Derains, Mondrians, Rouaults; has four children. With her daughter Prudence, she is photographed here wearing a rust suède trench coat, Sam Browne leather belt, string gloves. The coat is from Sport & Travel.

They live in the country

NOTHING VERY NEW; JUST FINE LEATHER, PURE SILK, FIRM WOVEN COTTON, ALL-WOOL...JUST PERFECTION.

PENN

1. Cold-yellow silk square. By Midtown; Bonwit Teller. 2. Natural string glove. By Wear-Right; McCutcheon. 3. Double-barrelled shotgun, 16 gauge; Abercrombie & Fitch. 4. Saddle leather drum bag; John-Frederics. 5. Polo belt of natural webbing. By Schaffer; Saks Fifth. 6. Tan bucko moccasin, tied with red kid. By Delman; Bergdorf Goodman. 7. Acid-yellow cotton gloves. By Hansen; Saks Fifth. 8. Cuff of gold-plated silver; Pan American Shop. 9. Wicker-patterned Ascot, silk twill. By Cadwallader; Henri Bendel. 10. Black suède sandal; I. Miller. 11. Leather riding boots; Miller's The Equestrian Shop. 12. Brown calf brogue; Henri Bendel. 13. Rib-shaped leather belt; Phelps' Associates. 14. Saddle leather bag; John-Frederics. 15. Beige wool knee-socks. By Tricamp; Arnold Constable.

Hems: lower Heels: higher

Skirts are lengthening. Taking shape in many ways: with pleats, with flare, with barrel fullness, drapery, uneven hemlines. And high-heeled shoes... *pretty*, feminine, worn here with Artcraft's barefoot nylons. (Neiman-Marcus.) *Right*, the low, triangular hemline; low, swathed waist. Verney rayon faille dinner dress by Ceil Chapman. $35. Lord & Taylor. 1. Black rayon moire dinner suit...flared, longer skirt. $45. Bonwit Teller. 2. Cap-sleeved black rayon tissue-faille dress...Turkish skirt. $40. Saks Fifth. 3. Hip-swathed, bustle-back dress of Verney rayon faille. $35. Jay Thorpe. 4. Side-draped rayon crêpe dress; your jewel. By William Bass. $30. Altman. The sandals, by Mademoiselle. $15. Lord & Taylor.

JOFFÉ

Heels: higher Hems: lower

Shoes with heels, ankle emphasis, like the black calf sandals here, seem right with the new look of longer, fuller skirts. The shoes, designed by Newton Elkin. $19. Lord & Taylor. *Left,* basque suit...skirt rounded with unpressed pleats. Honeyed beige linen-weave rayon. Duchess Royal design. $23. Altman. 1. Barrel-skirted rayon faille suit; waist-length jacket. Larry Aldrich design. $50. Henri Bendel. 2. Navy-blue rayon crêpe dress; skirt shaped with inverted tucks. Adele Simpson. $40. Saks Fifth Ave. 3. Black-and-white checked wool suit. Skirt full, flared. $60. Saks Fifth Avenue. 4. Navy-blue rayon crêpe lumber-jack suit. Pleated skirt. $40. Lord & Taylor. Clothes and shoes on both pages also Marshall Field.

1

2

3

4

MISS ILKA CHASE, AUTHOR OF THE NEW NOVEL "I LOVE MISS TILLI BEAN"

With a play, an autobiography, and two novels to her credit, she is also known as an actress, lecturer, radio commentator—and for her notable extra-curricular talent for clothes. Here she wears a flowery rayon crêpe blouse, a piqué skirt for summer evenings. Ceil Chapman design. About $50. Henri Bendel; I. Magnin.

Miss Chase takes her exercise at her typewriter; wears a ruffly white rayon crêpe shirt, black rayon taffeta shorts. By Clarepotter. $50, Bonwit Teller.

Me and my clothes

BY ILKA CHASE

I DON'T know why editors want to startle the writers all the time but they have an alarming way of pinning you and saying, "Why don't you do us a piece on your philosophy of...?" The topic of this piece may range from Anglo-Indian tension to the best way to cure goats' cheese, but the editor is sure you have a philosophy about it.

In my own instance, it was particularly painful since the editor is my mother, her channel this magazine, and the philosophy she desires me to express that of my own clothes. I don't know why. There was a slight leer in her voice when she brought the matter up, since she doesn't always think my philosophy one hundred per cent. and remarks, cuttingly, that a close perusal of the pages of Vogue might help. All right, Ma, I'm trying, honest I am.

I might say at the outset that the philosophy I try hardest to abide by is to spend not more than twice what I can afford on my clothes. Every woman exceeds her budget and I guess the philosophical part is not to do it by too vast a margin. My other two philosophies are, do all your shopping at once and never buy a hat first. It's awfully easy to be seduced by an expensive hat; you think you'll pick up a dress to go with it but you never will, and it will languish and die unworn in the closet. It has become quite a fashion, not a good one but still prevalent, to trot about town in a frock and coat without a hat, but it probably still requires a good deal of eccentric courage to rely entirely on the hat. That's why I say, snaffle your dress first. It's more basic.

I am personally a great advocate of shopping done in a lump rather than dribbled over a period of weeks. It was brute necessity which drove me to the habit and now I am impatient of any other way. When I am working, writing a book or preparing radio scripts, or doing a lecture tour, or, though this is *(Continued on page 205)*

She thinks good suits "a sound investment"; witness this one...misty greige wool, timeless but very 1946. Suit and hat, Hattie Carnegie originals

Bonnets of our times

MRS. SYDNEY WOOD, JUNIOR

Mrs. Wood, wife of the tennis star, wears a flowering valentine of a bonnet...ribbon-swathed, veiled, right for pretty brows, clear eyes; the purely romantic bonnet of this particular spring. Suzanne Talbot original. Bergdorf Goodman.

HORST

MADAME HERVÉ ALPHAND

Madame Alphand—Claude Alphand of the dreamy, nostalgic voice—is the wife of the brilliant economic adviser to the French government. Her rose-garlanded bonnet is worn straight on, like a sailor. By Tatiana du Plessix; Saks Fifth.

THE HONOURABLE MRS. PAMELA CHURCHILL

Former wife of Randolph Churchill, and a favourite of her father-in-law, Winston Churchill, she is known as a beauty, known for her political awareness, known as a hostess who entertained gracefully despite the austerities of wartime London. She brought high-echelon Americans and Britons together in her house, smoothed the way to better understanding between them; helped found the famous Churchill Club for American and Dominion enlisted men. Simply dressed by day, she has the British talent for wearing evening clothes superbly. Here, photographed on a recent visit to this country, she wears black chiffon dinner pyjamas with a billowing pink taffeta overskirt. From Elizabeth Arden's Fashion Floor; designed by Castillo.

RAWLINGS PHOTOGRAPH TAKEN AT THE APARTMENT OF DECORATOR HOSE SAW

"MADAME MONET AND CHILD" by Claude Monet

"The war on beauty"

The first Impressionist exhibition in 1874 attracted ridicule, and no millionaires

BY JOHN REWALD

It was apparently Monet who, in 1873, took up an idea which he had already cherished five years before but which he had then been obliged to abandon. This idea was that of breaking completely with the official French *Salon* and its reactionary jury, by organizing an exhibition of the works of his friends at their own expense. There seemed to be no reason why such a venture should not attract public interest. Yet, while most of the painters were in favour of Monet's plan, the critic Theodore Duret pronounced himself strongly against it. In a letter to Pissarro, Duret explained that there were at least some chances for the painters to be "discovered" at the *Salon* by dealers, patrons, and critics who would never visit a privately organized show; and he urged Pissarro to send three canvases (the maximum ever admitted) to the *Salon*.

But Pissarro chose not to heed Duret's advice. Instead he strongly supported Monet's plan for a separate group exhibition. The actual formation of this group, however, involved various complications, since each of the painters had his own idea about how such an exhibition should be organized. Degas, for instance, insisted that the friends invite as many artists as possible, preferably some who showed at the *Salon*, so as not to give the enterprise too revolutionary a character. The others argued that an exhibition limited to the circle of the Café Guerbois would present greater unity and more strongly underline the specific nature of their efforts. To this Degas retorted that they would make themselves less conspicuous and have a better chance of being considered favourably if they associated themselves with artists whose tendencies seemed less offensive to the general public. If Degas' proposal finally prevailed, it was for the very practical reason that a greater number of participants would automatically reduce the contribution to be paid by each exhibitor.

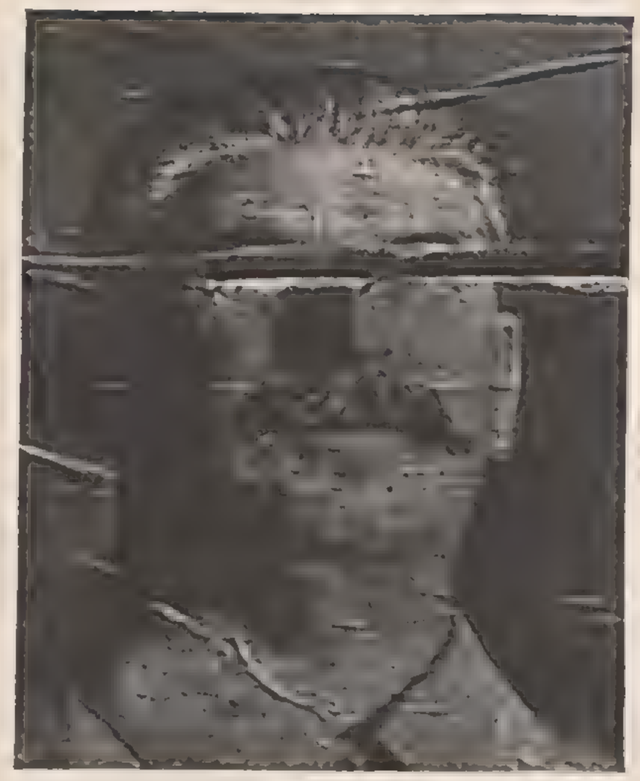
Their principles having been agreed upon, the friends had to secure a proper location for their exhibition. This presented itself in the form of the studios just vacated by the photographer Nadar, who, according to Monet, lent them the premises without fee. They were located on the second floor of a building which formed an angle on the *Boulevard des Capucines*, right in the heart of Paris. It was a series of large rooms with red-brown walls receiving the light sidewise, as in an apartment. A large staircase led from the *Boulevard* directly to these galleries.

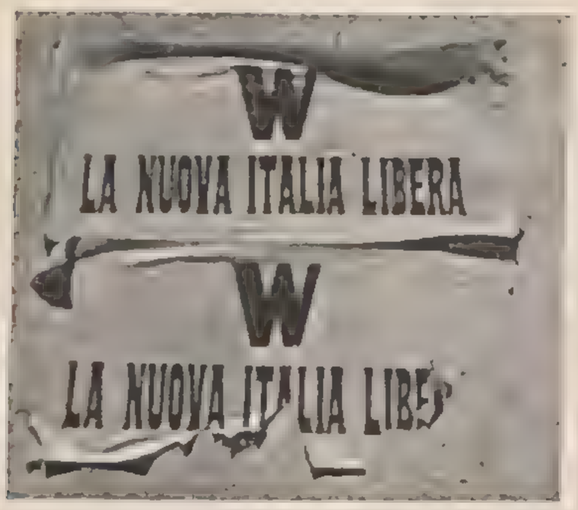
It was finally agreed that the group be called simply *Société anonyme des artistes, peintres, sculpteurs, graveurs, etc.*

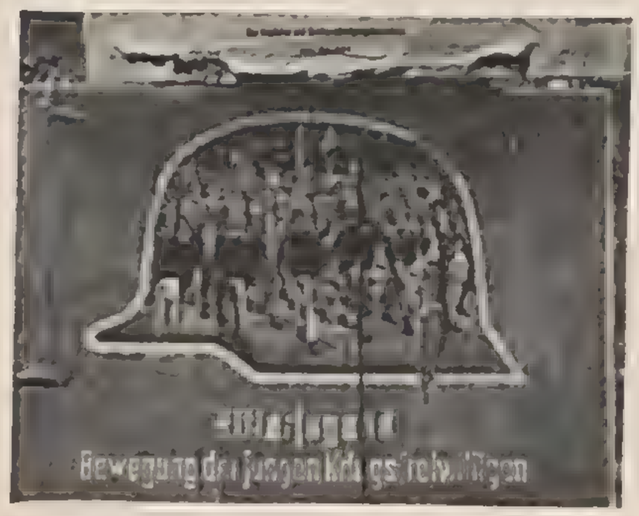
It was then that an active campaign to recruit participants began among the initial members, Monet, Renoir, Sisley, Pissarro, Degas, and Berthe Morisot. As was to be expected, Degas obtained the greatest number of adherents. Among others, he induced the Italian painter, de Nittis, a friend of his and Manet's, to join the group, telling him: "Since you are exhibiting at the *Salon*, people who are not conversant with things won't be able to say that we are an exhibition of rejected artists."

Pissarro invited Guillaumin and Cézanne, but had apparently a little difficulty in getting some of the others to accept Cézanne's participation, for they feared that the public would feel too outraged by his canvases. But Pissarro pleaded Cézanne's cause with so much conviction that he was finally admitted, in spite of the fact that Degas and even Monet showed little enthusiasm.

Although Degas hoped until the last minute that Manet would join the group, his friend had no intention of doing so. One of the reasons given when he was invited to exhibit with the others was: "I'll never commit myself alone, with M. Cézanne." But his more decisive arguments were the same as those of Duret. He too considered the *Salon* the natural battleground on which the artists ought to reveal and impose themselves. Pointing to the recent success of one of his paintings, he repeated over and over to Berthe Morisot, Renoir, and Monet: "Why don't you stay with me? You can very well see that I am on the right track!" And to Degas he said: "So exhibit with us; you'll receive an *honourable mention*." The others decided to go ahead without him. Manet thus remained the only member of the group to show at the regular *Salon*. Indignant about the isolation into which his friends seemed to be forcing him, he accused them bitterly *(Continued on page 182)*



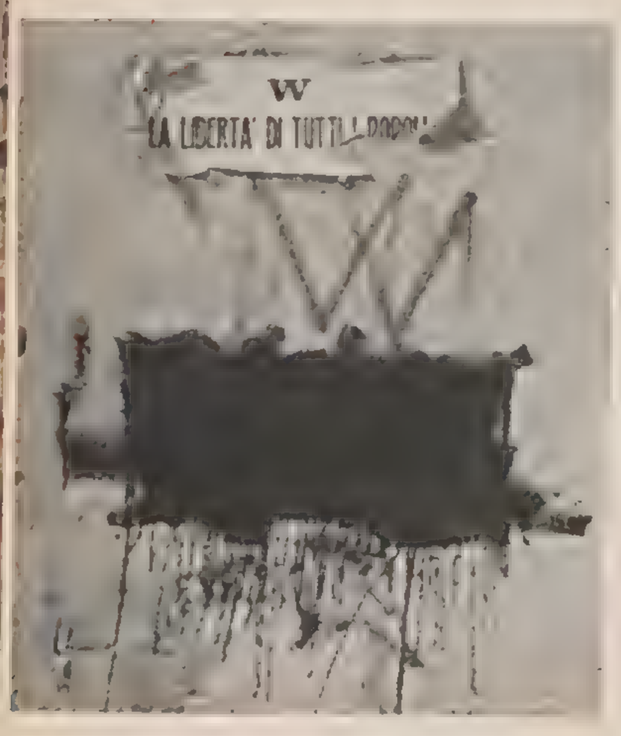


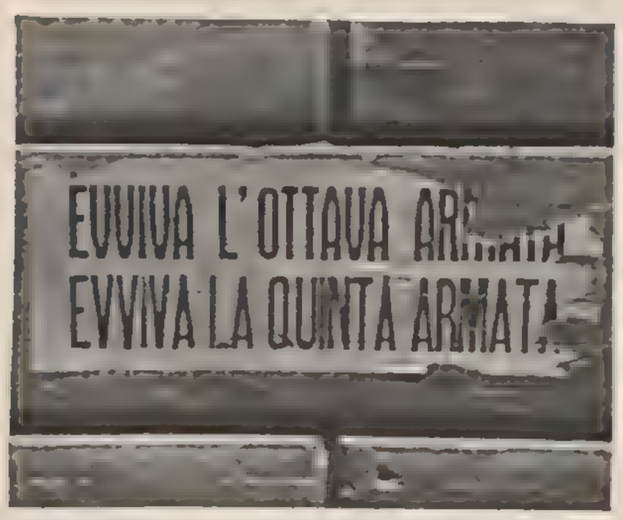


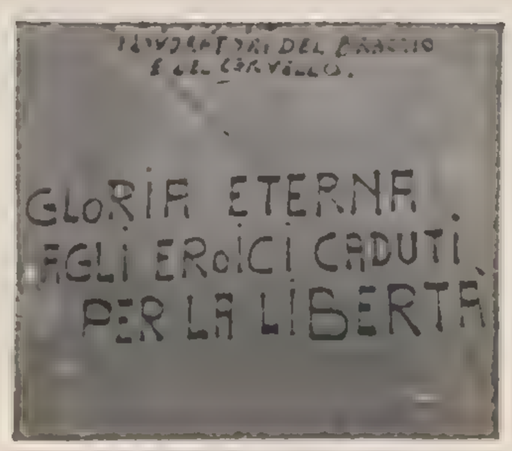
Sign language

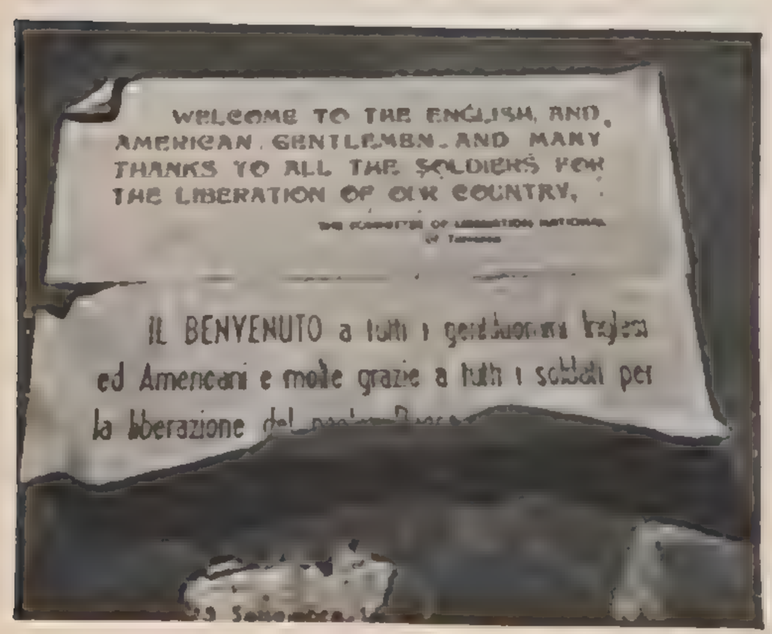
in Europe and India

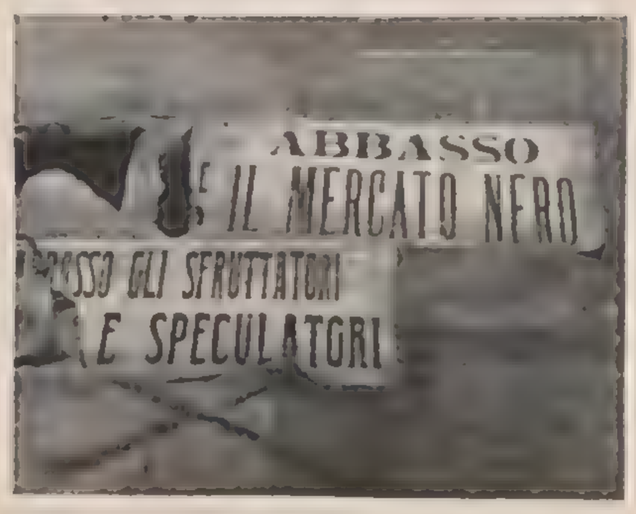
Posters from four war-shattered countries seen by Vogue's photographer Irving Penn

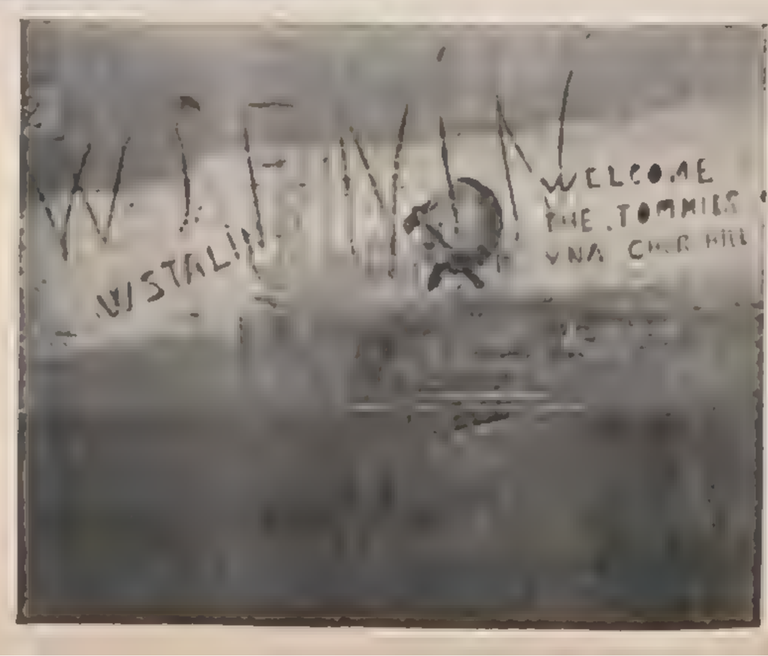


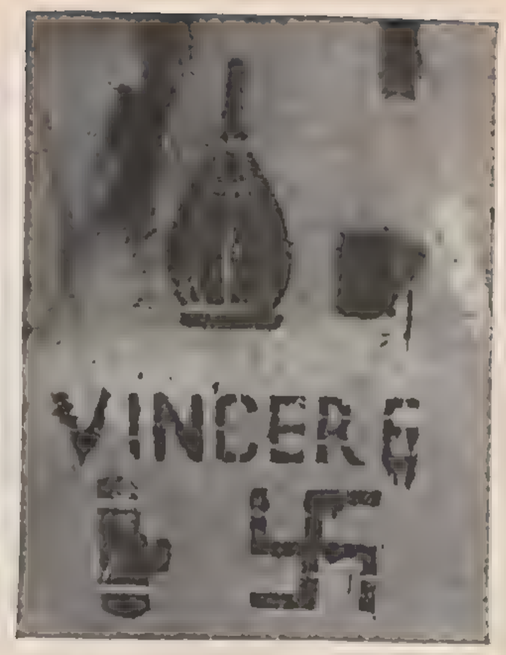




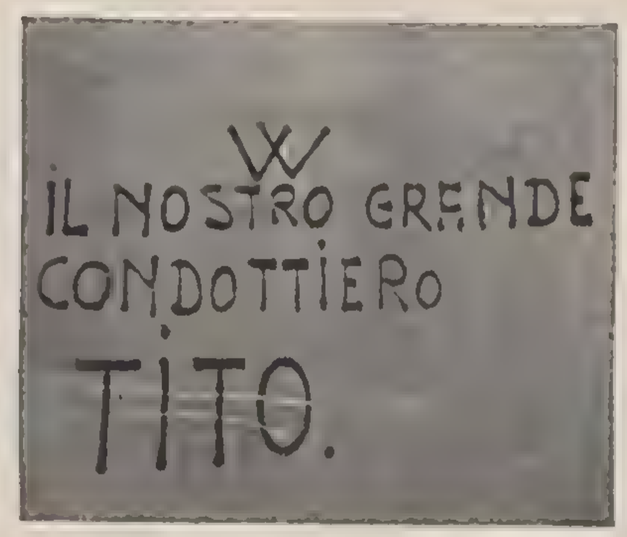


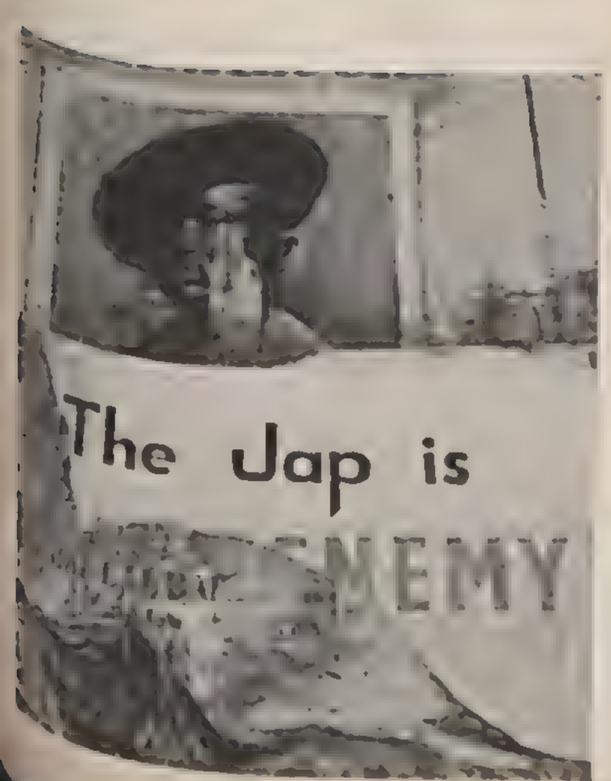


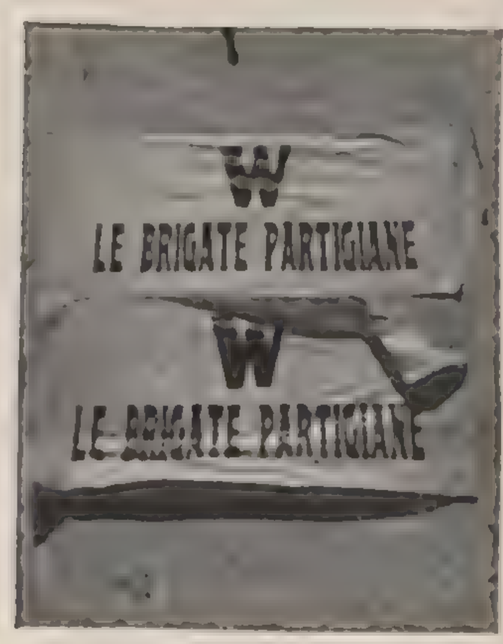




Stencilled, painted, plastered on walls throughout Italy, Austria, Yugoslavia, and India, these posters—some elaborately contrived, others home-made and primitive—caught the eye of Irving Penn's camera on his hours off-duty from the American Field Service. The stories they tell vary. Their message is often not clear to the uninitiated. The way of propaganda is devious. Some blossom by day, are obliterated at night by the opposition's caustic paint-brush or sharp knife. All have a beauty of composition—often reminiscent of Paul Klee's paintings—redundant only in their insistence on black and red.





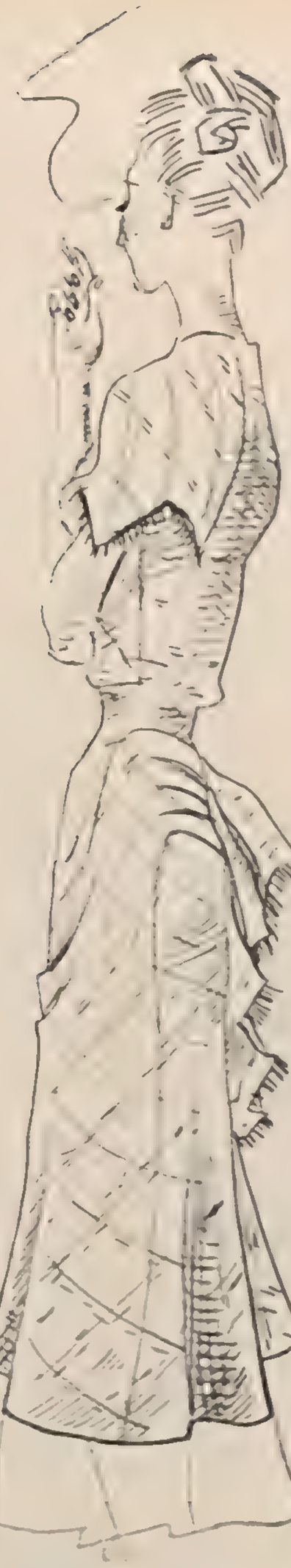


SKETCHES AND PHOTOGRAPHS BY CECIL BEATON

From London: Couture Collections

SWATHED HIPS

Short dinner dress of jet-belted black crêpe. By Peter Russell.



CAPE SLEEVES, FRINGE

Checked, bustle-back dress. By Angele Delanghe.

Two notable extremes colour the London couture...the brilliance, the plenty of good design; the strangling dearth of fabrics. Some beautiful clothes are still being made, but mostly for export...like the ones on these four pages, many of them soon to be seen in American shops. There are sure, expectedly wonderful British suits...buttoned high, with longer jackets (Charles Creed gives a tweed suit a full three-quarter-length of straight box-coat). And there is an unexpected group of luncheon and late-afternoon dresses...soft, swathed, beautifully done; their skirts circular or thousand-pleated. Colour outshines black ...rosy red, blue, gold, all the sherry browns. In the evening London, liking the revived Restoration comedy, "Love for Love," likes the Restoration flavour of Hardy Amies' tight-buttoned bodice, covered shoulders, narrowed, very-deep décolletage...the Richelieu sweep of Norman Hartnell's full satin cape with wide half-sleeves...and (sketched, right) Bianca Mosca's tiered, bustled "fish wife skirt."

EVENING RESTORATION

Deep narrow décolletage, dress of plum tie silk. By Hardy Amies.

FISHWIFE SKIRT

Crossover bodice; dress of printed nylon. By Bianca Mosca; at Altman

London Collections *(CONT'D)*

LONG BOX-JACKET

Straight-lined suit of beige-cream tweed. By Charles Creed.

HONEY-GOLD WOOL

Star-buttoned princesse coat. By Molyneux; at Bloomingdale; Filene's.

RICHELIEU CAPE

Red satin, silver-bead-embroidered. By Norman Hartnell.

ACCORDION-SKIRT

Sherry-brown tweed suit; layered, feathered turban. By Bianca Mosca; at Altman.

SKETCHES AND PHOTOGRAPHS BY CECIL BEATON

HIGH NECKLINE

Flame dinner dress, waist bound with Victorian embroidery. By Victor Stiebel; at Altman.

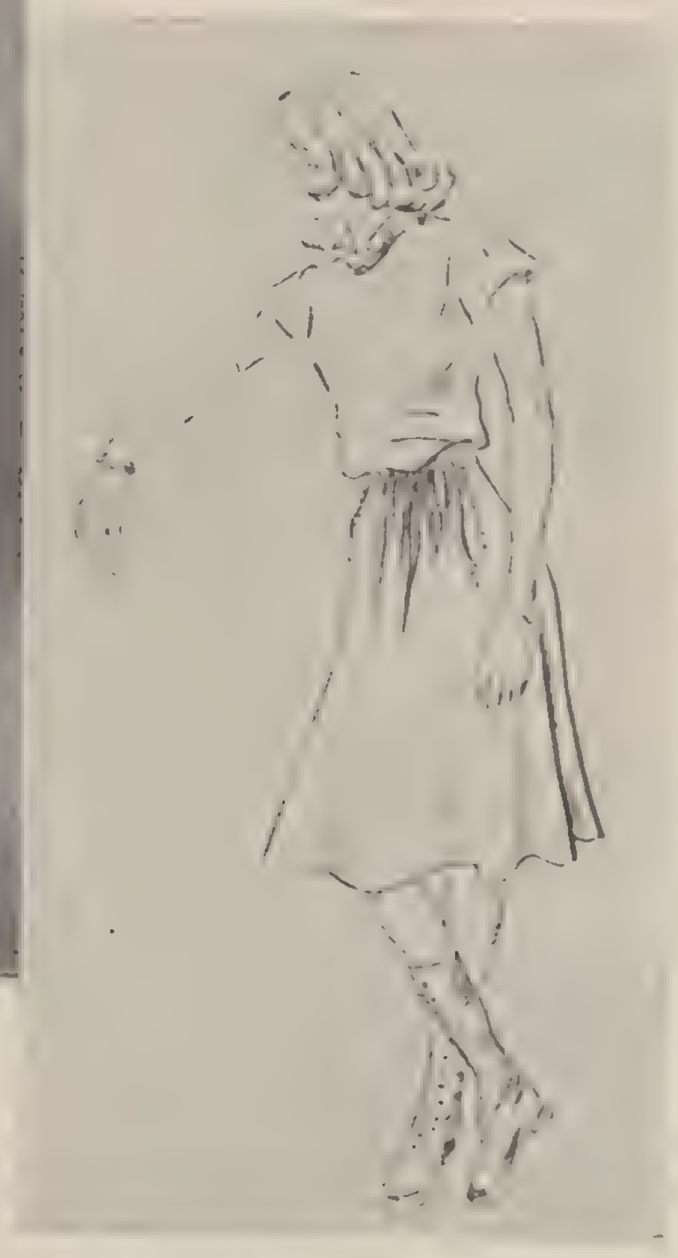
BELTED TWEED

High-buttoned herringbone suit. By Digby Morton; at Joseph Horne.

ARE-JACKET
buckled red wool;
dress. By Worth.

CIRCLE-SKIRT

Dress, peplum-jacket of merino bouclé; folded felt hat. By Victor Stiebel.



AFTERNOON RED

Soft, sequinned dress. By Molyneux; Henri Bendel; Carson Pirie Scott.

EDWARD STEVENS PAINTING

PERUVIAN SINGERS AT BLUE ANGEL

JOFFÉ

Vogue spotlight

By Allene Talmey

At last the theatres, the night places—everything—have picked up speed—the speed that used to come back in December. There are more good evenings in the theatre—particularly "Antigone" with almost too much intellectuality and "Lute Song" with too little.

"Lute Song" shows, like a diagrammed lesson, what can be done with a simple Chinese story, a wad of money, and a lot of red and gold. At times this fifteenth century drama of a lad who leaves his wife to go to the Emperor's Court is like a Chinese bouillabaisse, containing bony bits of a queer mixture. It seems like a musical comedy when Mary Martin, looking delicate and lovely in some of the most beautiful Valentina draperies, sings in her sweet unfinished voice, "Mountain High, Valley Low," giving the last note a Sophie Tucker finish. Sometimes it has a touch of Nanki-Poo; sometimes it looks like the Macy Thanksgiving Day parade. And sometimes it is a quiet, touching slice of peasant life when the stage is gentle, the robes deep, quiet plum colour or breast-of-dove grey, making your eyes feel the way water does slipping down your throat. Although there have been great blasts of dislike (but not by most of the critics), and a long line at the box office, "Lute Song" flows past with little to upset and nothing to stimulate. *(Continued on page 202)*

MOUNE, PARIS SINGER, AT CAFÉ SOCIETY

LEMOS

ISAAC STERN, BRILLIANT VIOLINIST

COFFIN

NG CROSBY
ITH BUD FREEMAN,
HEARSING FOR
RECORDING

And the German women...?

Like their buildings,
they're badly in need of repairs

BY EVELYN CLARK EMMET

THE German doctor was slim and gnarled, about thirty-eight years old. She was quite sexless in her neat and rusty black. She kept clutching her hands together as she talked, hands with skin as reddened as her long nose. She was one of the two hundred and sixty doctors permitted to practice in Frankfort.

This doctor was one of the many people I questioned about German women as I travelled from one shattered town to another. I found myself obsessed with curiosity about these thick-waisted females who are bringing up the new German race. They have been accustomed to Nazi lovers; now they give themselves eagerly to American men.

Naturally I had taken my questions to American Military Government officials in the streamlined I.G. Farben building at Frankfort. A captain, back of a wide desk, was glib with figures on lack of transportation, starvation rations fifteen hundred calories a day, on the de-nazification system that reduces all party members to "jobs without responsibility." But when I said, "And the German women...?" all he could say was—"Well, I know the divorce rate is ten times higher than it was in 1938, because German men found women in the occupied countries, and because German wives fraternized at home."

The captain hadn't furnished a conclusive answer or even a clue; perhaps the German woman doctor I was now talking to would throw some light on her countrywomen. We were sitting in a bare room in the Public Health Department of Frankfort's local Military Government. The doctor would have stood through the whole interview if I hadn't insisted that she sit down.

"Did you belong to the Party?" I asked academically. She blushed purple, "No! No! I worked for the Hitler Youth Movement, yes. I looked after the pregnant girls, yes. But only so that I could tell the young people how wrong, how very wrong, this free-love system is."

"Why did you disapprove of it?"

"Well," she said virtuously, "women should have children in wedlock. Anyway, the way they did this free-love thing was so shocking. Pushed the young people together at country holiday estates. The boys were often only sixteen years old. The girls were told it was an honour to bear children for Germany."

"What did you do about it?"

"I looked after the girls' health. They were well cared for, so were their babies for a long time after birth. I would tell them they were not to listen to all this talk about its being wonderful to have illegitimate children." She added, hopefully, "I am a Catholic, you know."

"How much did the fathers look after these babies?"

"Oh, they went off to war after having as many children as they could. They didn't pay much attention to them. But the girls never minded."

"How did their families feel?"

"Many felt very badly, but a lot of the Youth Movement members were children of top Nazi people who approved of the whole idea. The girls were proudest when their child's father was an S.S. officer. The older men were especially popular."

I THOUGHT back on my visit to our Information Control Division, housed within a barbed wire circle, in the undamaged resort of Bad Homburg. There I had talked to alert American officers—men like Adrian Murphy of the Columbia Broadcasting System, Luther Conant of the newspaper *PM*, and the famous psychiatrist, Dr. David Levy. Their job was to study German mood and thought, make personality tests of Nazis and anti-Nazis, take weekly opinion polls, and control the German press, books, radio, and films.

"We're planning a survey of German women," they had told me. "But we have nothing on them yet. We do know that the most violently nazified section of the population is among girls between the ages of fifteen and twenty; the women in general retain more Nazi attitudes than the men. Of course these younger women are the ones that our soldiers see. But I don't think they discuss politics, do you?" There was the male point of view, girls may be Nazis, but *(Continued on page 199)*

This is where I came in...

Notes on the movies, "an innocent medium"—
and the critic's demoralizing life

BY ELINOR GIBBS

THE metropolitan cinema critic, a label that fits me as loosely as a shroud, leads an absurd and rather demoralizing life, especially when female. For some reason, she is usually summoned to look at pictures in the morning, either at a trade showing in a projection room or else in a regular theatre on Broadway. This unnatural entertainment at an hour when her friends are either still in bed or else decently employed in their offices inevitably gives her a sense of mingled depravity and foolishness.

A girl peering at a succession of animated photographs at ten o'clock in the morning may be able to persuade herself that she is working, though it is necessarily a humourless fantasy, but she is not likely to convince anybody else. When she comes blinking out into the unspeakable brightness of Times Square at noon, with her hair ruffled and her complexion damp with concentration, she is automatically classified by the civilized passer-by as either a woman of very peculiar habits or a delayed adolescent or both, and since she is very apt to share this opinion herself, it is often reflected in her work.

In addition to this moral uneasiness, there is also a certain amount of physical stress. A projection room, while infinitely preferable to a theatre crowded with the unemployable and mad, is nevertheless an unlikely place to dream of art. It is generally small, airless, and inaccessible, altogether dismaying to the claustrophobe. The reviewer usually sits in it with only three or four others of her kind and this makes it almost unthinkable for her to leave before the picture is over, no matter how shattering to her nervous system it may be. According to my male colleagues, who seem to know a lot about the facts of life, it costs only ten or twelve dollars to run off a film; just the same, the inevitable impression is that you are a guest at an exclusive and extremely expensive dinner and that it would be inexcusable to leave before the dessert, obliging your host to eat it by himself.

An opening at a big Broadway house, especially when it is accompanied by the appearance of some popular idol in the flesh, is an imp's-eye view of hell. On one occasion, in the legitimate theatre, I sat beside Mr. Frank Sinatra and he seemed a meagre, amiable young man, obviously in mortal terror because at the moment I happened to have a very bad cold in my head. There can be no question, however, that his effect on moving picture audiences is real and cataclysmic, and the same thing to a lesser extent applies to various others. Too many clichés have been written about the symptoms produced in my sex by Mr. Sinatra and similar demon lovers, and I won't add mine. It is enough to say that a conviction that your neighbours are all crazy hardly leads to level, orderly thought.

Even without the stimulus of a living celebrity, these première audiences are of an eccentric turn of mind, sometimes laughing maniacally at nothing in particular, sometimes relapsing into a profound and melancholy stupor though all hell may be breaking loose on the screen, always breathing alarmingly in the sacred presence of Love. They are not helpful to a reviewer anxious to observe the effect of an entertainment on the public for which it was theoretically designed. According to the late Edmund Pearson, Miss Mary Pickford, in her acting days, was wont to refer uneasily to her admirers as "Lizzies": I can only say that, taken on top of an only partially digested breakfast, the audience sometimes makes me feel very queer indeed.

IN a roundabout way, this enormous preamble brings me to the current, or rather recent, state of the films, which, on the whole, I should say has been just about what you'd expect in a rather innocent medium, just emerging from a great war, and not yet fully adjusted to the scarcely less troublesome ways of peace. If the ensuing opinions seem a little fragmentary and capricious perhaps that can be laid to the condition of my own mind, which is also undergoing reconversion. Anyway, here we go:

Two of this year's most hopefully awaited pictures, "Adventure," which celebrated Clark Gable's return to the screen, and Burgess *(Continued on page 189)*

The pattern is in the hat

PATTERNED HATS ARE A BRIGHT IDEA—AND ONE BRIGHT IDEA CAN MAKE A COSTUME

Straw filled with whipped plaid taffeta—this is the hat for a black faille suit, discreetly jewelled. To order from Hattie Carnegie.

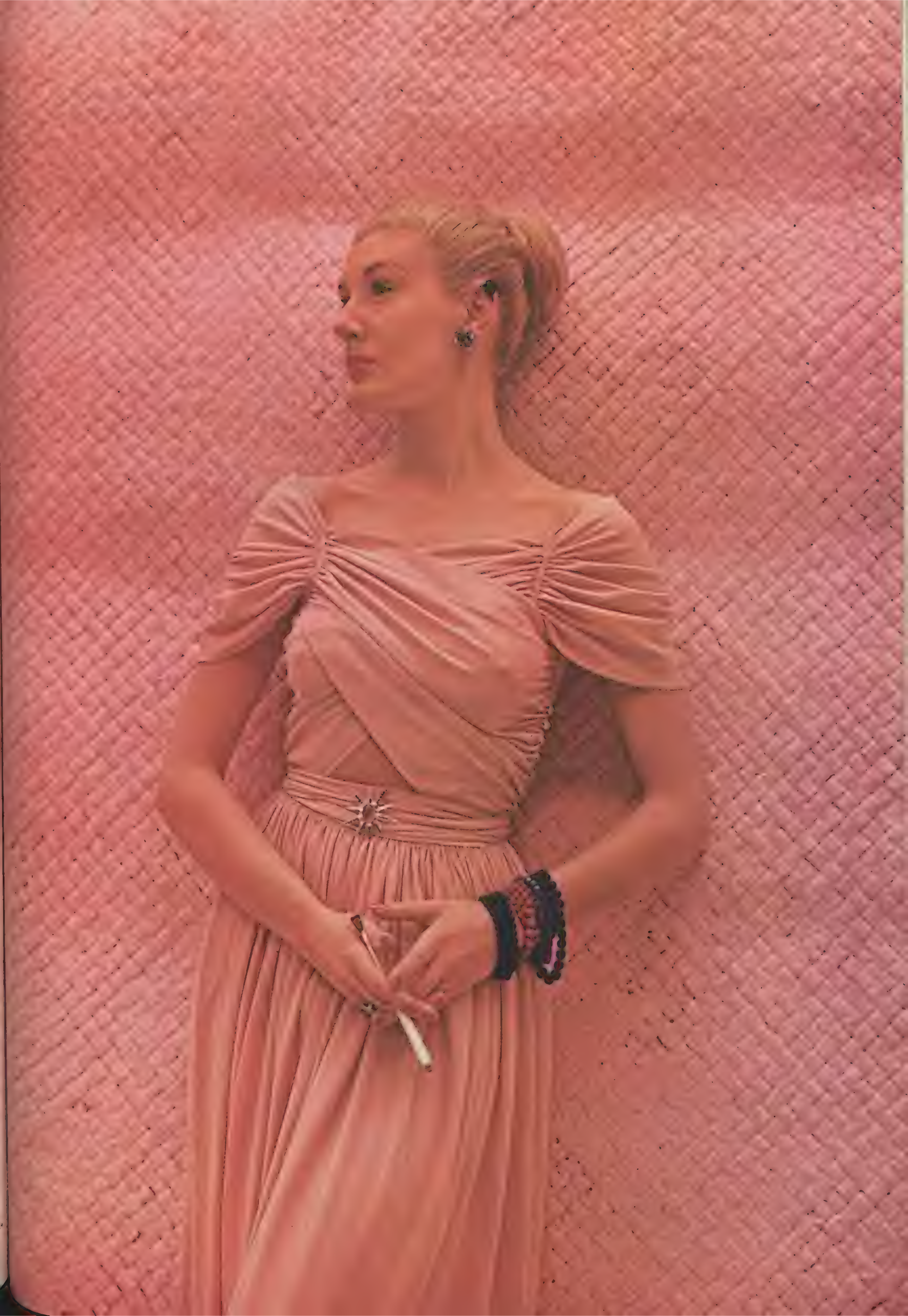
Beribboned as a birthday party—red, purple, green, and yellow, it could be a navy-blue suit's bright idea. To order, John-Frederics.

Black and white straw, banded with wide red grosgrain. Topping for linens, cottons. Tatiana du Plessix. Saks Fifth Avenue.

HONEYMAN

MONOCHROME: YOU AND YOUR DRESS IN FACE-POWDER PINK

Facing page: *This colour was found in a face-powder, drafted onto rayon jersey, and draped into a dress to be worn by a lady who wears the same face-powder. Complete circle, you see. Powder: Helena Rubinstein's "Mauresque." Fabric: Celanese. Draper: Claire McCardell. Complete circle: at Lord & Taylor; Carson Pirie Scott; L. S. Ayres. Jewels: Milton Schepps.*



HORST

Ticking all day

This is all about mattress ticking, black and white. There's the sophistication of folk songs in ticking dresses worn at night...in a boulevard coat that could still go to the beach. Ticking tailors beautifully; it's starchy enough to stand up like a waste-basket, has the kind of firmness that belongs with the roughness of string gloves. Ticking is not to be worn with what-nots. Let the silvery buttons be the coat's jewellery; or add perhaps one big pin to the collar (red-lined, by the way). The dresses are the evening equivalents of sports clothes, need only a good tan to complement their clear stripes.

Left: *Optional addenda—short gloves, heavy gilt bracelets; but the pouch, the red leather belt are props enough. $20.*

Below: *Long evening, short dress with a black wool jersey blouse; $15. Dresses by Connie Adams; Bonwit Teller.*

HONEYMAN

Opposite: *Ticking for a Dandy—bright collar hooked up high. By Connie Adams; about $17. Bonwit Teller; Davison-Paxon; J. W. Robinson. Dorothy Gray's "Bright Touch" lipstick.*
For list of shops in other cities, see page 214

City-cut cotton

These cottons don't look like cottons. Might be faille, or taffeta, or worsted...so they have a nice improbability when they appear as pretty black dresses, party décolleté, Young Dandy suits. Observe, too, their faultless protocol with white gloves, pearls, flowery hats.

Shoulder-bare dress, brief jacket. By Connie Adams. Dress $11; jacket $11. Bonwit Teller.

Evening only: deeply décolleté, black chambray; $30. Ready April 15. Peck & Peck.

Rust, brown, white Guatemalan cotton briefcoat; $16. By Judy 'n Jill. Lord & Taylor.

Royal-blue and white cotton twill suit; gemmy-buttoned for town. $23. Saks Fifth

HONEYMAN

The spirit of taffeta in gingham—deep green and black Dan River cotton; black velvet corselet. $18. Jane Engel; Burdine's; B. Forman.

For list of shops in other cities, see page 214.

What good is a spring hat

without good **facial characteristics**

—clear skin, clear tones, clear outlines?

Facials are *not* a rank luxury! Whatever gave you that idea? Why you can buy a facial for the price of a good pair of gloves—a course of them for the price of a made-to-order hat. (And you evidently don't think *they're* rank luxuries, the way we hear it from the glovers and the milliners.) But—you may say—the gloves will *last,* the hat will *last.* But—may we say—not as long as you'd like your face to last. (We don't have to point out here that Vogue believes in hats and gloves, do we? It's just that we believe in face-treatments, too.)

The effect of just one facial is evident for days. The skin seems brighter, the expression relaxed, the make-up goes on more smoothly. A course of facials keeps these benefits consistent and, besides, aids immeasurably in maintaining the contour of the face, helps to erase the deep lines. Consistent face care, professionally directed, will keep a woman looking younger and prettier—longer.

There are two benefits from face-treatments. One aim is the conditioning of your complexion: oiling its dryness, drying its oiliness, ridding it of surface bumps, cleansing it so thoroughly that blackheads disappear. The other is massaging the muscles of the face in an effort to maintain their tone—and to keep the face looking youthfully firm. So you can see that the age when you start to have facials is not so important as realizing the benefits and the limitations of the treatments, and then having them at any age when it becomes necessary. Some very young women have poor skin. Almost all women over thirty (even with good complexions) can benefit from professional massage of the face muscles.

It is not always easy, we know, even if you realize all this, to get the time, to spend the money, or to live near a good salon. But you can book a face treatment for yourself a few times a year without too much trouble, and then use the expert knowledge to be gained there, for home treatments. An occasional facial will teach you what your own complexion, your own muscles need. Face treatments are not sybarite-stuff—but at least as practical as buying a suit you can live in for years.

Their names are famous, but their faces...?

(For identification, turn to page 214)

BUCHHOLZ GALLERY

"NO ONE CAN UNDERSTAND ME, FOR I LIVE AS MUCH AMONG THE DEAD AS AMONG THOSE WHO ARE YET TO BE BORN"

said this major modern painter, a Swiss whose paintings are geometry with a dash of tabasco, whose drawings are slate-pencil simplifications.

"THE DUTY OF A DEMOCRACY IS TO KNOW THEN WHAT IT KNOWS NOW"

wrote this essayist, editor, farmer, off-hand seer, master of a polished and faceted style.

"IN A PINCH, YOU CAN ALWAYS USE LOVE—BUT THAT'S TOUGHER."

This is the lyric formula of a top song-writer whose current hit words are concerned with a railroad line.

WEEGEE

"—ON A LEVEL WITH MEDIÆVAL TREATISES ON HOW MANY ANGELS CAN SIT ON THE POINT OF A NEEDLE—"

is where this Liberal Senator places all quibbling over national sovereignty. As a Congressman he wrote his Resolution for a powerful UNO, before the UNO was formed.

"WE'RE THE HAPPIEST COUPLE IN HOLLYWOOD"—

is the modest claim made by these famous film collaborators. They wrote, directed, produced the brilliant movie that proved that Some Men Shouldn't Drink.

'TS A YOLK, SON, 'HAT'S A YOLK"—

filibusters this Southern-Senator type, on another man's radio time.

ACME

"THE DUCE...GIVES INSTRUCTIONS FOR AN UNDERSTANDING WITH GREECE, A COUNTRY TOO POOR FOR US TO COVET."

This paradigm of the Fascist point of view was jotted down by an infamous son-in-law, once Italy's Foreign Minister.

BETTMAN ARCHIVE

LAST I HAVE A MISTRESS. TONIGHT I AM A GENTLEMAN."

So this French playwright quoted a social climber. His classic satire is now a Broadway farce.

EBERSOLE

"I NEVER KNEW MEN COULD BE SUCH BITCHES."

a playgirl remarks in one of this playwright's two long-lived hits. (Its title is by King Solomon.)

Vogue Designs for Dressmaking

Make three blouses

Make a silky little top for a soft suit...of pale-striped surah, of anything that gleams. The short sleeves bare your arms for bracelets; the tie-collar is variable as a scarf...you can knot it, wrap it high, clip it with gold. Vogue Design 5710.

Make a gentlemanly top of firm white linen, like a Virginia planter's shirt: Emphasize its contradictions: have a square-knotted black tie, straight bangs... pearls in your ears. For slim black pants or a slim skirt. Design 5733.

For back view and sizes see page 1[illegible]

KAY BELL

Make a blouse with Sleeves...extravagantly, lawfully, full, to make your wrists and hands look prettier. Handle it with a slight touch of Sabatini...buckle on a leather belt, put extra-size gold loops in your ears. You might make it of Shantung; Design 5721.

Perfume in aspic HAANEL CASSIDY

Prize packages

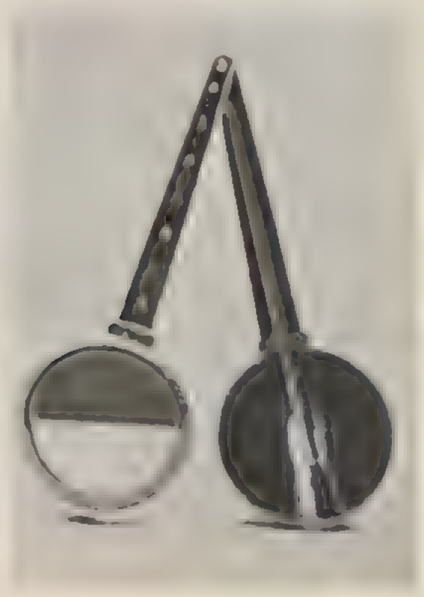
APPEARANCE has always been more than an accessory to a beauty product—it's practically an ingredient. (Imagine perfume in a two-for-a-penny bottle! Think of face powder in a brown-paper bag!) For cosmetics, commercial designing reaches heights of fantasy—all the better to please you with, my dear. We show you two here (plucked like edelweiss from these heights) that we think especially charming. A shimmering décor for fragrance. A precious bibelot for lip rouge and brush.

Blocked off in what looks like a cake of ice (above) is Prince Matchabelli's famed Crown perfume bottle. In it you can have any one of the three flower fragrances: "Russian Easter Lily," "Georgian Carnation," or "Royal Gardenia." Actually, the bottle fits exactly between two hollowed, moulded half-blocks of Lucite, bound by a golden cord.

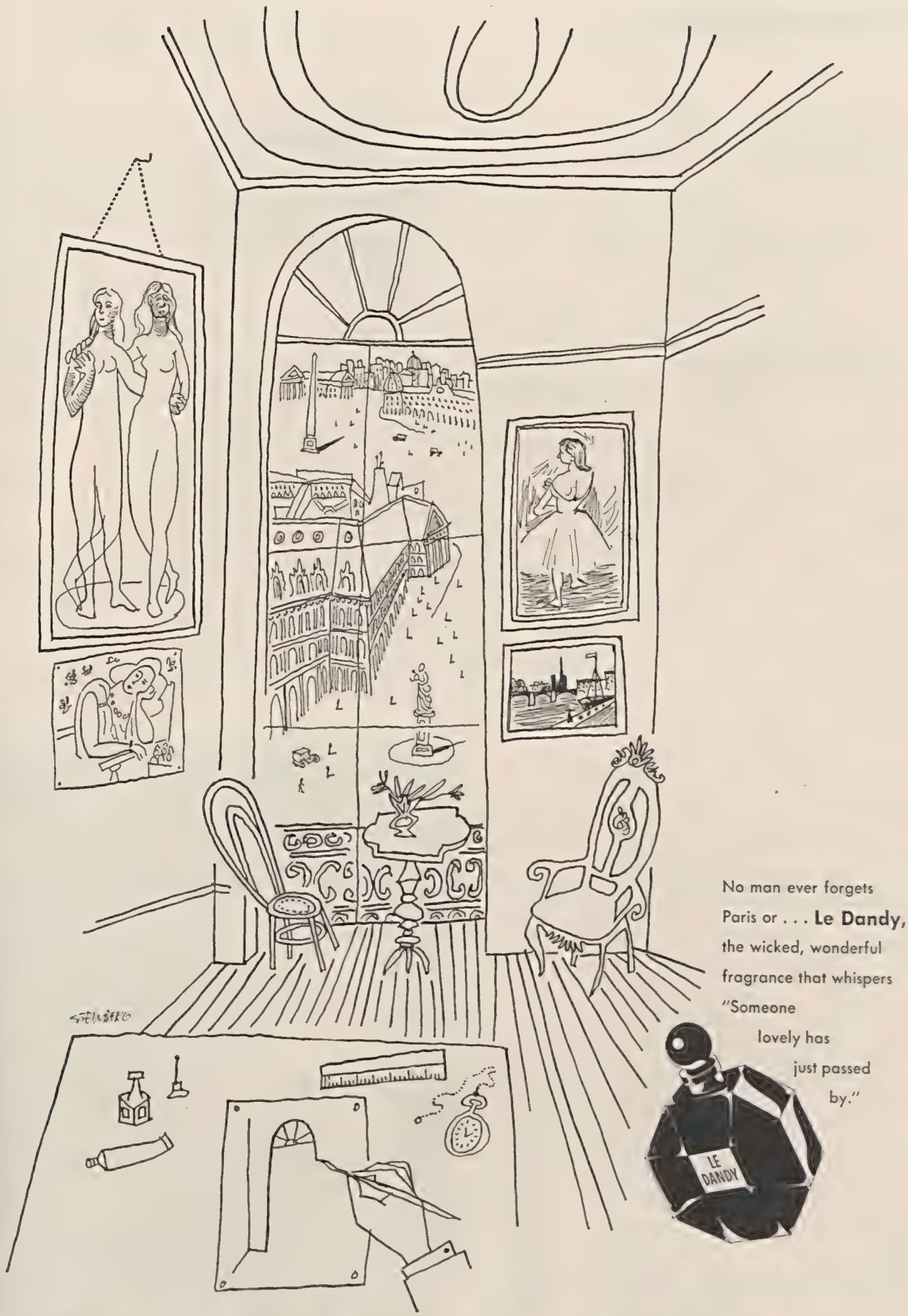
Lip rouge in gold vanity

ELEGANT ACCESSORY for painting your lips is Harriet Hubbard Ayer's "Fresh Paint" interpreted in gold with rubies and turquoises by John Rubel. Three sides to its story we show here (left): shorter and slimmer than a pencil, it slides open with a flick of the thumb. Inside are two pats of "lipstick," a brush. Outside, for precision-painting, a mirror.

Closed, flat and thin



Open for business


No man ever forgets
Paris or . . . **Le Dandy,**
the wicked, wonderful
fragrance that whispers
"Someone
lovely has
just passed
by."
LE DANDY

D'ORSAY

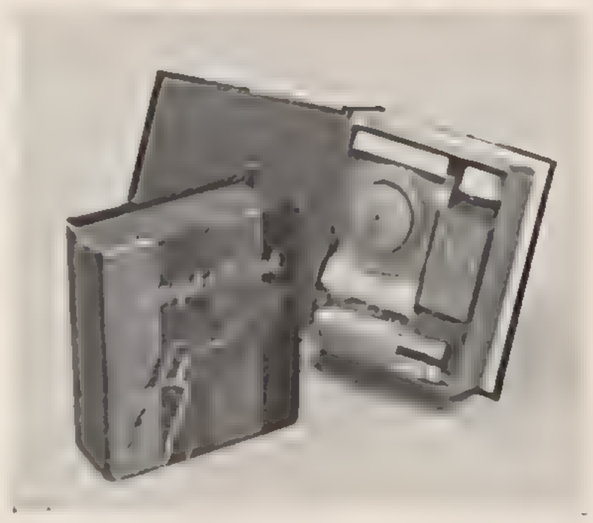
Note this important date...

MADAME BERY of London will personally introduce to American Buyers her Fall collection of high-class dressmakers' wool jersey suits at the WALDORF-ASTORIA, New York towards the end of March

Bery Models

3 Vere Street, London, England

DISCOVERIES IN BEAUTY



BAKER

DOROTHY GRAY brings out a book in full colour...well, it's a box that *looks* like a book and it is full of the colour of "Bright Touch," Dorothy Gray's deep, warm red. Under the cover are nail polish, dry rouge and in good, heavy metal, the "jumbo" size lipstick. (See the colour of the lipstick on page 160.) Altman.

An excellent way to get a winter-dried skin to look fresh and pretty for spring is to steam and steep it in a rich, emollient cream. DuBarry has just such a cream called "Derma-Sec Formula," and the program for using same goes like this: cleanse your face and throat, smooth on "Derma-Sec Formula," get into the hottest-possible bath and stay there for five to ten minutes.

For certain areas of your face that have black- or whiteheads (and this could happen whether your skin is oily or dry), Richard Hudnut makes a DuBarry "Special Cleansing Preparation," a powdery meal that you make into a paste, spread on Those Places, rub off when almost dry. At Lord and Taylor.

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Kinid is preferred by many leading makers of America's finest gloves—and by thousands of women who want only the best in glacé. Gloves of smooth, lustrous KINID Leather are the perfect dress accessory. They're smart—they're long wearing—they're washable. Ask for gloves of beautiful Kinid glacé at your favorite glove department.

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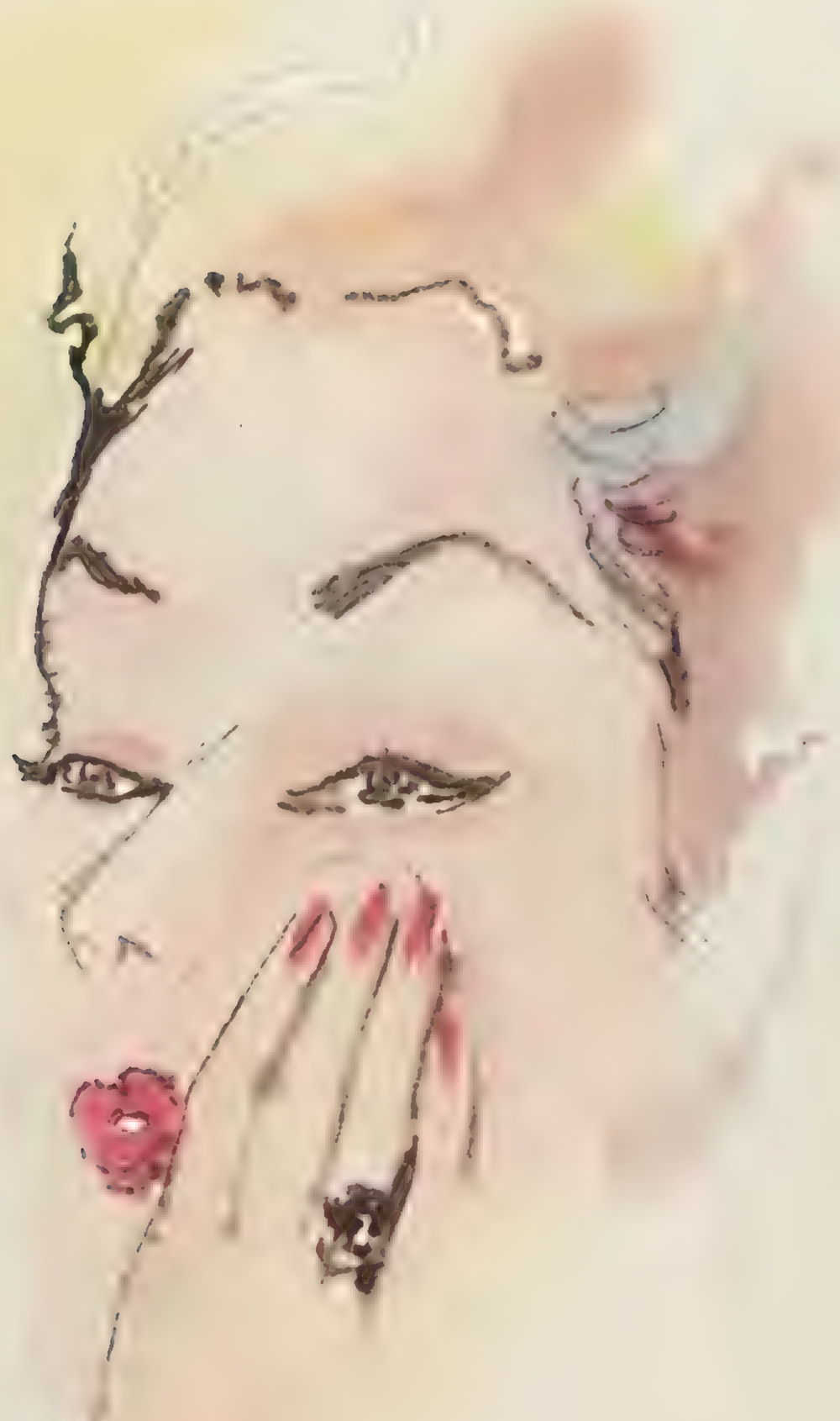

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If you have an unerring sense of fashion, 'Vibrant' Matched Make-up is for you. As scintillant as the new Parisian fashions... as provocative as the women who wear them! This daring new color by Coty animates your face with the luminous-pink glow of young skin... the lustrous-red brilliance of young lips. Like Paris itself... 'Vibrant' is an experience.

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'SUB-TINT' Cream-Powder base
FACE POWDER fragranced with L'Origan, L'Aimant, Emeraude, "Paris"
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A wisp of cloud with the feel of percale, to caress a lovely skin! That's Golden Fleece . . . the new 4-ply facial tissues. Soft and fleecy, yet unbelievably strong, Golden Fleece, with its dainty petit-point edges, is made from the silky fibres of pure solka pulp. One Golden Fleece tissue, being 4-ply, does a more thorough job without going to pieces.

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There's something about
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Fine American Perfume— 3.50 plus tax

Leigh Perfumes

Will she still turn heads at 37?

WHAT ABOUT YOU? Are you seeing to it that your skin will retain its glow of youth long after others accept the telltale lines and tiny wrinkles that follow loss of natural skin moisture? Are you making every effort to retain as long as possible the natural oils that keep your skin smooth and supple? You should!

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Choose creams carefully. You needn't pay a high price to get creams that will *do* something for your skin... try the two fine creams that bear the proud name of Chas. H. Phillips.

Phillips' Milk of Magnesia Skin Cream contains a *special* ingredient that guards against loss of natural skin moisture... "cholesterol". Helps nature keep your skin from looking old before its time. And soothing, softening oils that assist in keeping skin smooth and supple.

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Both contain Phillips' Milk of Magnesia.

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Skin cream —*A wonderful make-up base that vanishes smoothly into the skin, leaving complexion satiny and daintily scented. Let it act as you sleep! This fine, lightly-textured skin cream contains "cholesterol". Helps keep skin soft and supple, neutralizes any excess acid accumulations in outer pore openings, guards vital skin moisture. 60¢, plus tax.*

Cleansing cream —*A light, daintily-scented cleansing cream that tissues off easily. Liquefies as you smooth it on your skin. Leaves your complexion looking dewy-fresh and sparklingly clean. 60¢, plus tax.*

DISCOVERIES IN BEAUTY

BAKER

Most violets have a faint fragrance, but the "Wood Violet" of Ann Haviland has a strong, sweet fragrance, like the odour of the violets you find in the woods. The scent is in bath accessories and in perfume and white satin sachets (left). Saks Fifth Ave.

If you're planning to have a permanent wave this spring, now is the time to start putting your hair in condition, not on the day you make your appointment. Rayve "Creme Hair Dress," as a rinse after shampoos or slicked on with your hands after your hair has dried, will help make your hair soft and will supplement your own natural oils. Its counterpart is Rayve "Creme Shampoo." Both are at Macy's.

The new "Endocreme Hand Lotion" has the same natural estrogen ingredient (called "Activol" by the makers) that is in "Endocreme" face cream. Smooth it on your hands to give them a fine mat finish.... Carry it up well above wrists, to insure protection of entire hands, and use it on the rough spots of elbows and knees. Saks Fifth.

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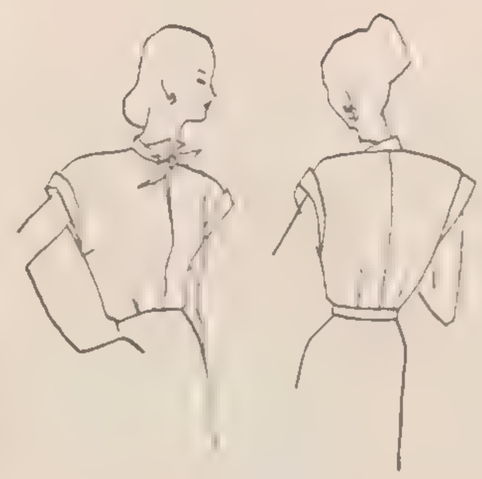

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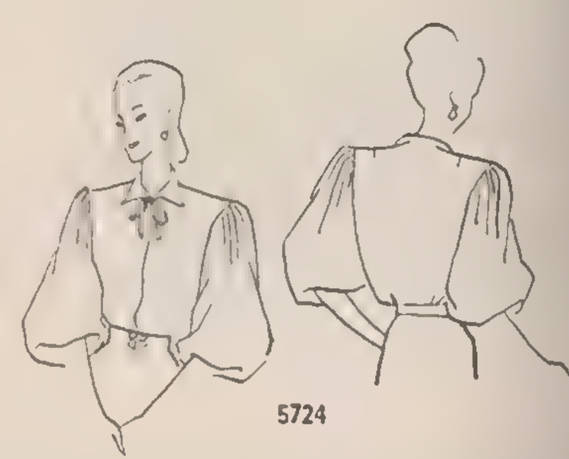

5724

HERE are other views of the blouses shown on pages 168–169. Vogue Design No. 5710, shown in surah, sizes 12 to 20 (30 to 38), and 40. Vogue Design No. 5724, of the wide-sleeved blouse, comes in sizes 12 to 20 (30 to 38). Vogue Design No. 5733, in sizes 12 to 20 (30 to 38).

5733

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Evyan Ltd.

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"THE WAR ON BEAUTY"

(Continued from page 147)

of having "left him in the lurch."

Thirty painters participated in the impressionist exhibition, bringing together 165 works for exhibition. Cézanne sent three canvases; Degas ten paintings, drawings, and pastels of horse races, dancers, and laundresses; Guillaumin three landscapes; Monet five paintings—among them one entitled "Impression, Sunrise"—and seven pastel sketches; Berthe Morisot nine paintings, watercolours, and pastels; Renoir six canvases, including his "*Loge*" (now in the National Gallery, London), and his "Dancer" (now in the National Gallery of Art, Washington, D. C.); Sisley, five landscapes. The remaining 114 items were works by the other invited guest artists.

The opening took place on April 15, 1874. The exhibition lasted one month; the visiting hours were from 10 A.M. to 6 P.M. and also—as an innovation—in the evenings from 8 to 10. From the beginning, the exhibition seems to have been well attended, but the public went there mainly to laugh. The critics were either extremely harsh in their comments or simply refused to consider the show seriously. On April 25, here appeared in the *Charivari* an article signed by Louis Leroy, the critic, titlted "Exhibition of the Impressionists," which summed up both the attitude of its author and of the general public.

"It was indeed a trying day," wrote the critic, "when I ventured into the exhibition on the *Boulevard des Capucines* in the company of M. Joseph Vincent, landscape painter and pupil of the academic master, Bertin, recipient of medals and decorations under several governments!

"Vincent, the rash man, had come there without suspecting anything; he thought that he would see the kind of painting one sees everywhere, painting that is not hostile to good artistic manners, to devotion to form and respect for the masters. But, oh, form! Oh, the masters! We don't want them any more. We have changed all that.

"Upon entering the first room, Vincent received an initial shock in front of the 'Dancer' by M. Renoir.

"'What a pity,' he said to me, 'that the painter, who has a certain understanding of colour, doesn't draw better; his dancer's legs are as cotton as the gauze of the skirts.'"

"Then, very quietly, I led him before the 'Ploughed Field' of M. Pissarro.

"At the sight of this astonishing landscape, the good man thought that the lenses of his spectacles were dirty. He wiped them carefully and replaced them on his nose. 'What on earth is that,' he cried. 'It has neither head nor tail, neither top nor bottom.'

"'Perhaps...but the *impression* is there.'

(Continued on page 184)

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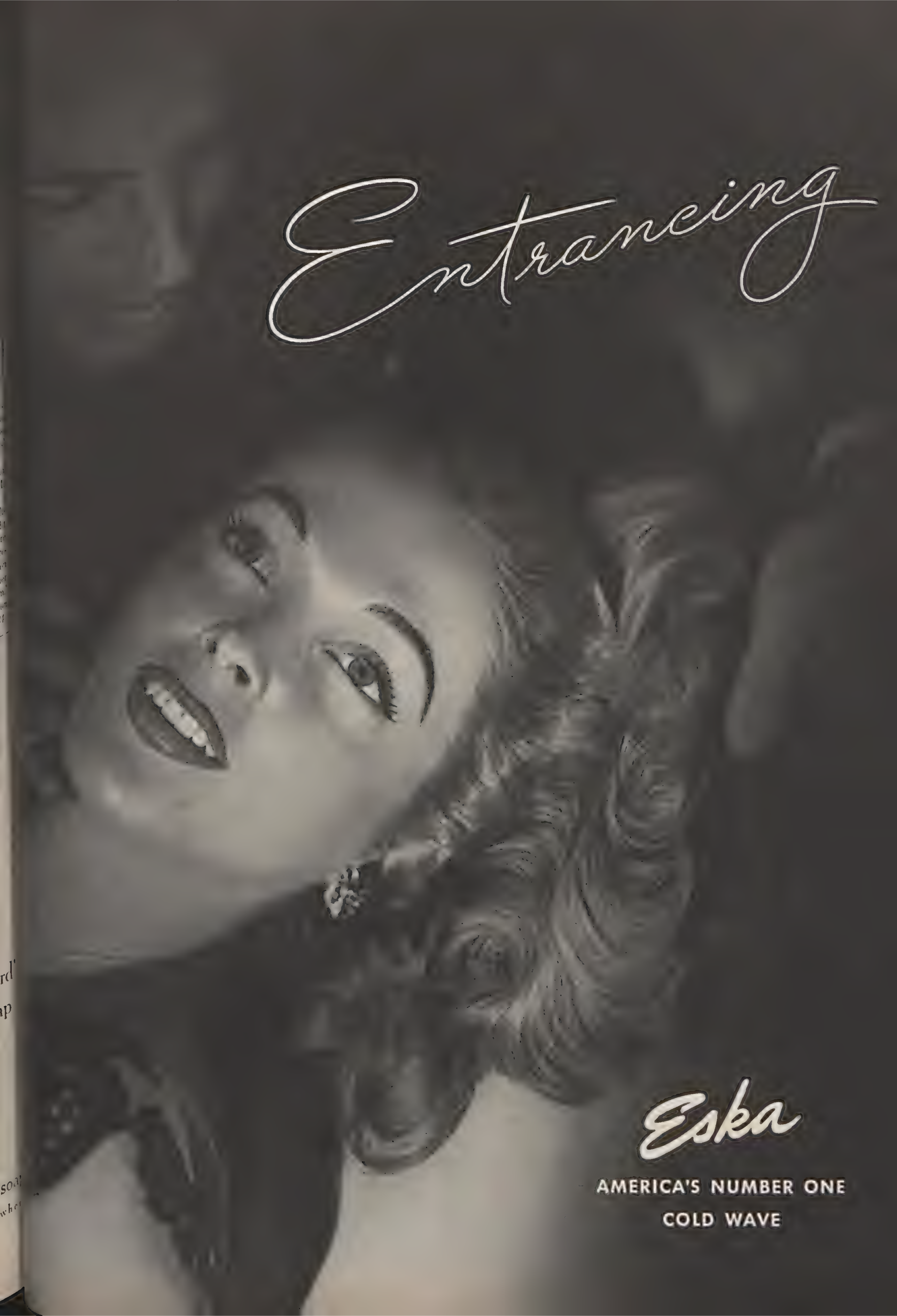
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The Mask works by what skin specialists call "keratolytic" action. It has the power to loosen and dissolve bits of chapped, curling skin and dirt particles! After one minute, tissue off the Mask. Off comes loosened debris, too!

Now *look* at your face! *Feel* it! Your skin looks clearer and fresher... feels so much softer! In one minute—the Mask "re-styles" your complexion!

"A quick powder base, too!"
"I use Pond's Vanishing Cream another way, too—as a quick, light powder base. It goes on so smoothly—holds powder so well!" says the Countess.

Get a BIG jar of glamour-making Masks!

"THE WAR ON BEAUTY"

(Continued from page 182)

"'Well, it's a funny impression!'

"'It's the vibration of tone which astonishes you.'

"'Call it the *sloppiness* of tone and I'd understand you better.'

"The poor man rambled on this way quite peacefully. He even sustained, without major injury, viewing Monet's picture '*Boulevard des Capucines.*'

"'Ah-ha!' he sneered. '*There's* impression, or I don't know what it means.'

"Suddenly he gave a loud cry upon catching sight of '*La maison du pendu*' by M. Paul Cézanne [now in the Louvre]. The stupendous 'impasting' of this little jewel accomplished the work begun by the '*Boulevard des Capucines.*' Vincent became delirious. At first his madness was fairly mild. Taking the point of view of the Impressionists, he admitted:

"'M. Renoir is following the proper path; there is nothing superfluous in his 'Harvesters.' I might almost say that his figures....'

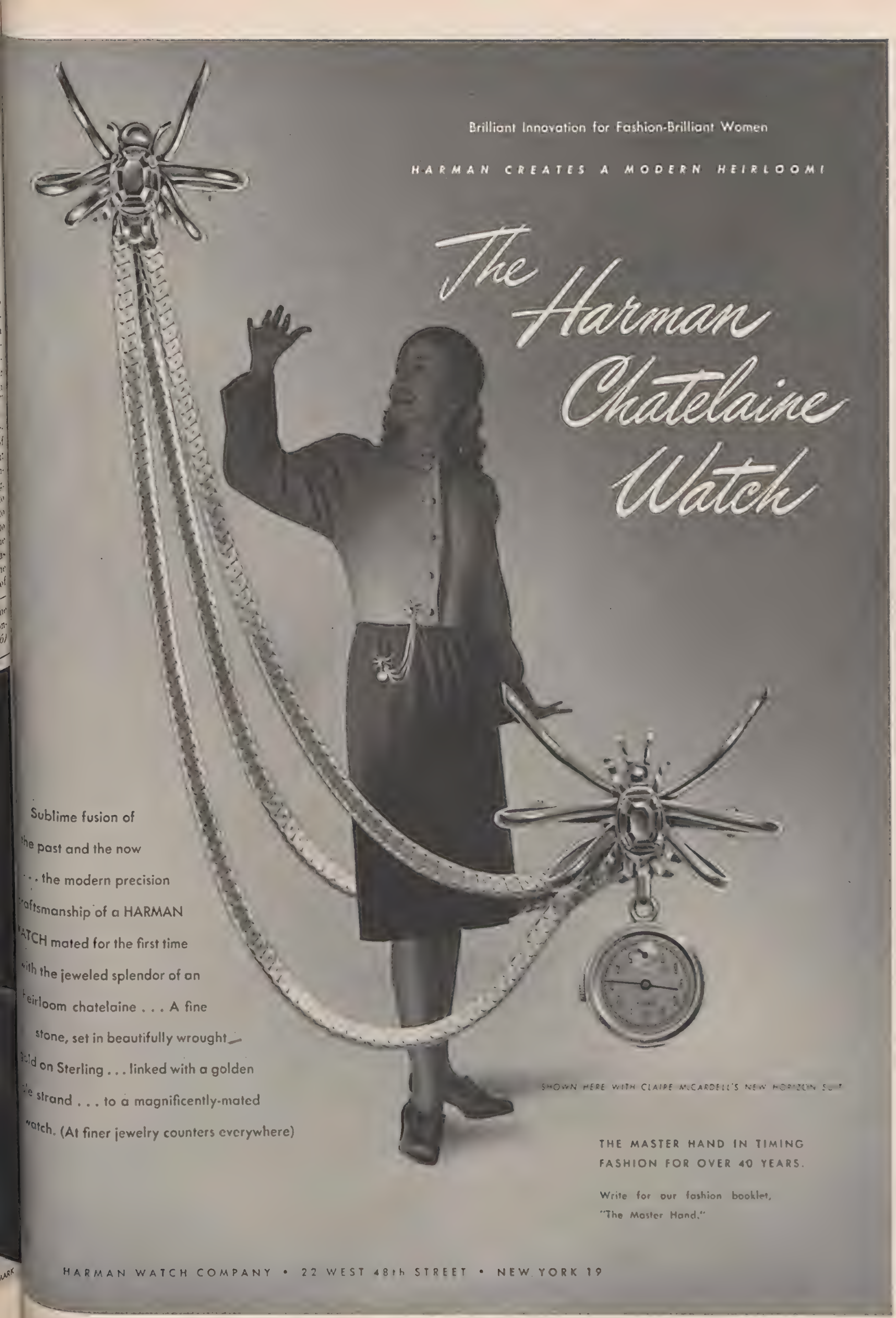
"I glanced at M. Vincent, whose countenance was turning a deep red. A catastrophe seemed to me imminent, and it was reserved for M. Monet to contribute the last straw. 'Ah, there it is, there it is!' he cried, in front of No. 98. 'What does that canvas depict? Look at the catalogue.'

"'*Impression, Sunrise* by Claude Monet.'

"'*Impression*—I was certain of it. I was just telling myself that, since I was impressed, there had to be some impression in it...and what freedom; what ease of workmanship! Wallpaper in its embryonic state is more finished than that seascape.'

"In vain, I sought to revive his expiring reason...the horrible fascinated him. 'The Laundress'—so badly laundered—of M. Degas drove him to cries of admiration. Sisley appeared to him affected and precious. And, to give appropriate seriousness to his theory of aesthetics, Vincent cried in a strangled voice: 'Hi-ho! I am IMPRESSION on the march, the '*Boulevard des Capucines*' of Monet, '*La maison du pendu*' and the 'Modern Olympia' of Cézanne. Hi-ho! Hi-ho!'"

The term *impressionism*, thus coined in derision, was soon to be accepted by the painters. In spite of Renoir's aversion to anything that might give them the appearance of constituting a new "school" of painting, and in spite of Degas' unwillingness to accept the designation with regard to himself, the new word was there to stay. Charged with ridicule and vague as it was, *impressionism* seemed as good a term as any other to underline the common element in the efforts of the friends. But while their show—quite unexpectedly—provided a name for the group, it also seemed conclusive that (Continued on page 186)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"THE WAR ON BEAUTY"

(Continued from page 184)

Duret and Manet had been right in advising against a separate exhibition. It could have been of small comfort to them that Manet himself had fared little better at the *Salon*, the jury having refused two of his three canvases. Even worse, the critics did not fail to establish Manet's connection with the group, notwithstanding his efforts to detach himself from it. The result could hardly have been different had he actually exhibited with his friends, for one of the well-known *Salon* reviewers stated: "M. Manet is among those who maintain that in painting one can and ought to be satisfied with the *impression*. We have seen an exhibition by *these impressionists* on the *Boulevard des Capucines*, at Nadar's. M. Monet—a more uncompromising Manet—Pissarro, Miss Morisot, et cetera, appear to have declared war on beauty."

After the close of the exhibition, Cézanne left suddenly for Aix and Sisley went to England. Pissarro had returned to Pontoise, where he received a long letter from Duret who, fearing that the painter might be discouraged, tried to sum up the situation: "You have succeeded, after quite a long time, in acquiring a public of select and tasteful art-lovers, but they are not the rich patrons who pay big prices. In this small world, you will find buyers in the three-hundred-, four-hundred-, and six-hundred-francs class. I am afraid that before getting to where you will readily sell for fifteen hundred and two thousand, you will need to wait many years. Corot had to reach seventy-five to have his pictures get beyond the thousand-franc note.... The public doesn't like, does not understand good painting. People who do understand what it's all about and who defy ridicule and disdain are few and very few of them are millionaires. Which doesn't mean that you should be discouraged. Everything is achieved in the end, even fame and fortune, and while counting upon the judgment of connoisseurs and friends you compensate yourself for the neglect of the stupid."

But his judgment was right. There were very few people who would spend even three hundred francs for a painting by Pissarro or any other Impressionist.

"What I have suffered is beyond words," Pissarro wrote shortly after the show to a friend. "What I suffer in the actual moment is terrible, much more than when young, full of enthusiasm and ardour, convinced now as I am of being lost for the future. Nevertheless, it seems to me that I should not hesitate, if I had to start over again, to follow the same path."

[EDITOR'S NOTE: *This is part of a chapter from John Rewald's book,* History of Impressionism—*a complete study of the movement—soon to be published by the Museum of Modern Art.*]

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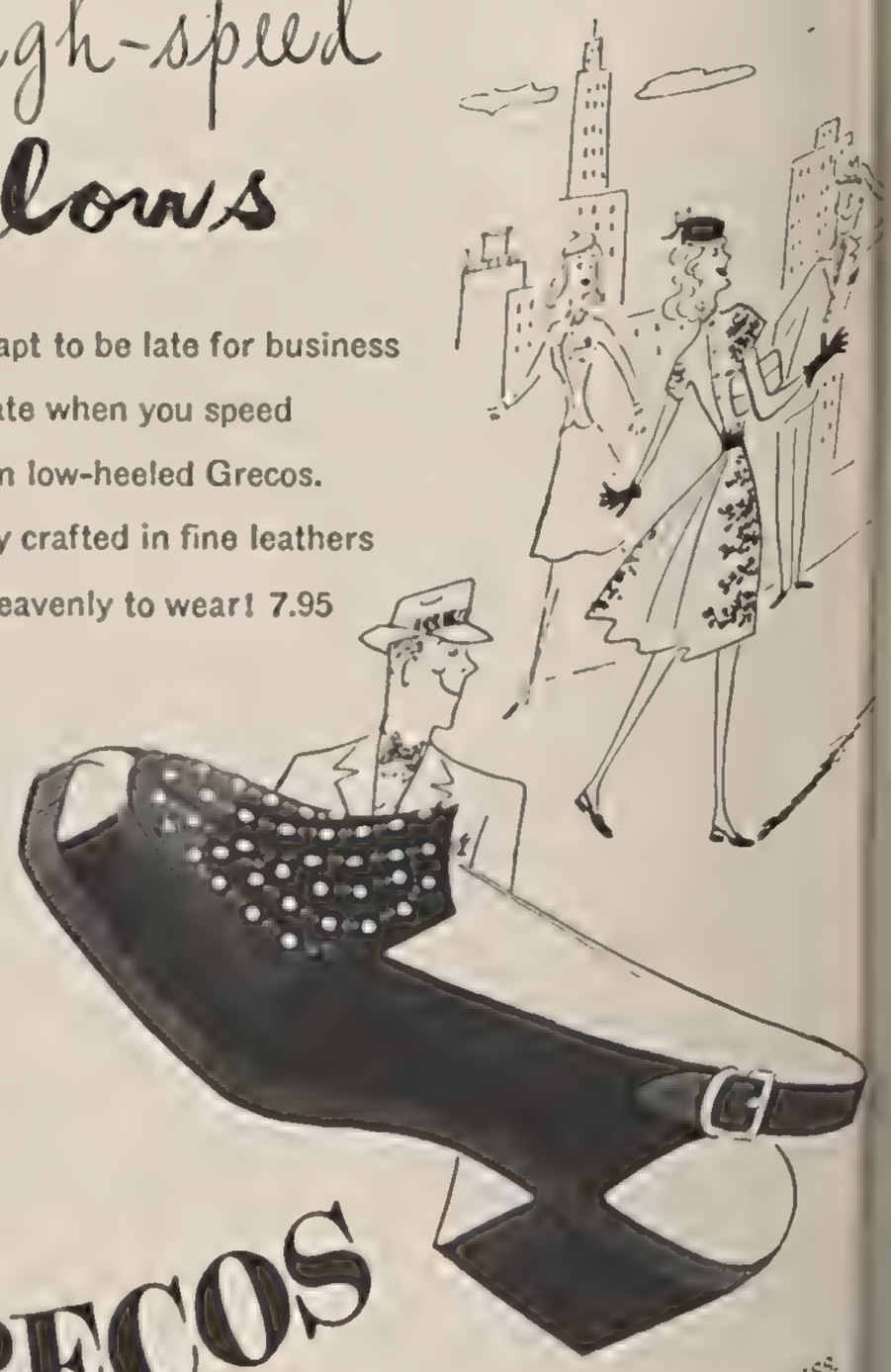

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THIS IS WHERE I CAME IN...

(Continued from page 157)

edith's "Diary of a Chambermaid," turned out to be disappointments, ising as to plot and even some- grotesque in execution. Gamely ed by Greer Garson, Mr. Gable through a staggering series of ad- res, but since he is an incredibly and overbearing sailor and she a lly self-righteous librarian, it is to give the smallest damn about happens to them. It is heart- ing, more or less, to see Rhett come to such a pass.

"Diary of a Chambermaid," two in labour and frantically pub- , is a surrealist comedy in a elementary sense of the word. Meredith, as a crazy soldier from ancient war, who eats roses and lies, and Francis Lederer, a r man in a black straw sailor hat njoys sticking bodkins in ducks, match for Paulette Goddard, determination to better herself easily have fascinated Becky Although Mr. Meredith is said e contrived this all alone, both pictures seem to suffer from too writers, too many conferences, many meetings of active, fer- tle minds....

There was brighter news from nd: "Colonel Blimp," a title of course, from that series of cartoons by Low, though over- nd somewhat afflicted with that g Technicolor which, I'm told, compensates the British for the post-war greyness of their days, is nevertheless a sincere and moving attempt to explain a character too often merely comic in the past.... "Blithe Spirit," though not as sharply satisfying as the play, is a tribute to the tireless invention and corrosive humour of its author and producer, that international imp, Noel Coward. It is certainly not necessary to redefine this offering here, but I would like to remark that Mr. Coward's spirits seem, curiously enough, a good deal more substantial than is often the case when he writes of flesh and blood. Rex Harrison is properly offhand about his rather difficult marital problem, and altogether it is a nice, relaxing film....

I'm not quite sure where the credit for "The Silver Fleet" belongs (apparently the British and Dutch collaborated on it) but it is the best example of understated acting and tense propaganda that I've seen. Ralph Richardson, another of those fortunate actors who don't have to be handsome, is superb as a Hollander who sabotages his own shipyard when the Nazis take over....

"The Last Chance," a picture made in Switzerland, shows what can be done when restrained intelligence and feeling take the place of a simple willingness to spend all the money in the world. Using only non-professionals, it *(Continued on page 190)*

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THIS IS WHERE I CAME IN...

(Continued from page 189)

tells the heart-breaking story of a band of refugees quite literally fleeing for their lives across the Italian Alps to the only sanctuary left in Europe. Though we've seen many comparable films here in New York, this is the first time such a picture has been shown throughout the country.

One of the year's most interesting phenomena was the majestic rise and incredible stamina of Ingrid Bergman. Diligent press agents inform us that she neither smokes nor drinks, and gets God's own amount of exercise and sleep, but not even this seems adequate to explain "Saratoga Trunk," "Spellbound," "Bells of St. Mary's," and, if you want to go back a little further, "For Whom the Bell Tolls." There is some difference of opinion about Miss Bergman's acting—what with what she attempts or with what is forced upon her, there is practically bound to be—but there can be no question about her relentless energy. Yes, I guess "stamina" is the proper word....

Another acting surprise was the new Dick Powell, an authentically tough and menacing figure, after all these years of lyric love. "Murder, My Sweet," a really good job of adapting a Raymond Chandler thriller, presented him as a drunken detective, bearded, grimy, and not above making a little extra on the side; and in much the same part in a South American roughhouse called "Cornered" he had equally good opportunities to display th darker side of his nature. For husband the forties are often said to be th dangerous and even disastrous years for Mr. Powell, they look as if th might be very profitable as well.

Gene Tierney, lovelier than eve was prominently exhibited in two real preposterous films, "Leave Her T Heaven" and "Dragonwyck." The fir of these asks you to believe that woman will kill her husband's broth her unborn child, and finally herself not much more than a fit of pique. It quite a something. "Dragonwyck" co cerns itself with murder and meg omania among the Dutch patroons, Hudson River Valley School of scam and it is equally thunderous and convincing.

This has been a good year young actresses, and Dorothy McGu in "The Spiral Staircase" and Gail Ru sell in "The Unseen" both succeed in making me quite as uneasy as th looked themselves. Miss McGuire an invalid's companion in one of th mansions conventional in such pictur equipped with dark passageways, ba ing shutters and sinister servants; M Russell was a governess in much same surroundings. Miss McGui special problem is that, when stalk by a murderer, she can not call for help, since there is something matter with her vocal cords; M Russell's (Continued on page 1

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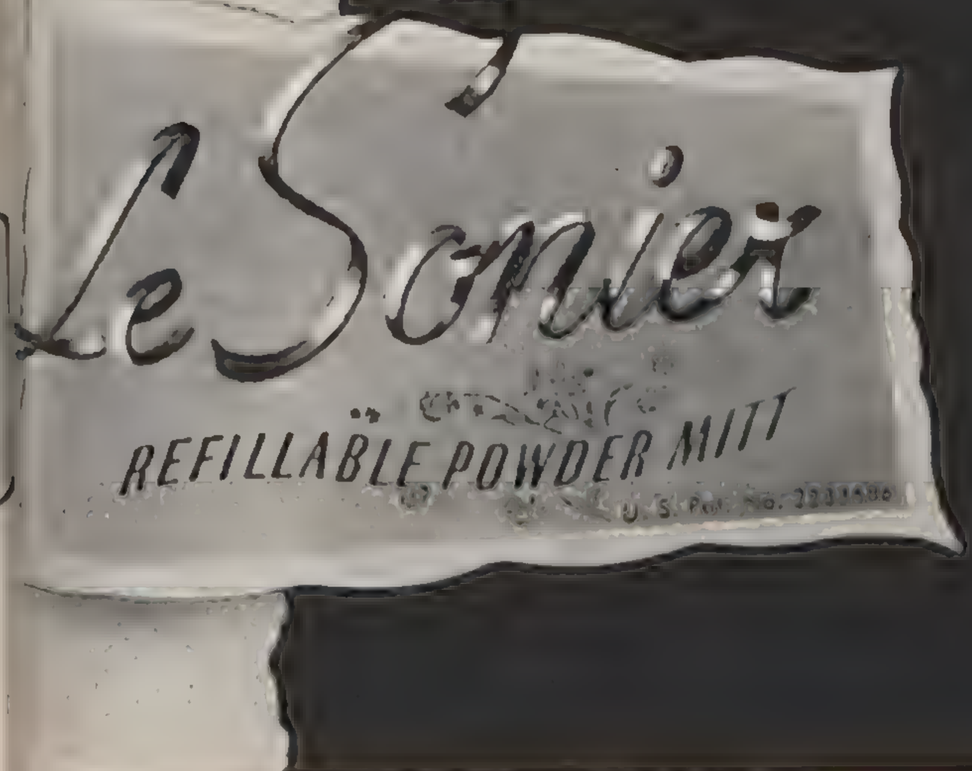

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THIS IS WHERE I CAME IN...

(Continued from page 190)

that she can't really locate *her* assassin, though she's always seeing his shadow out of the corner of her eye.

We can wind up this list of outstanding performances with two equally vital characters, Tallulah Bankhead and Danny Kaye. Miss Bankhead's playing of the Empress Catherine of Russia in "A Royal Scandal," Edwin Justus Mayer's adult version of the theme explored by Elisabeth Bergner and later, disastrously, by Mae West, is notable for its humour, technique, and vitality. It is by far the best picture she has made, and its comparative lack of success can only be ascribed to the rather forbidding literacy of the script and no box office names other than her own....

Danny Kaye was triumphant in "Wonder Man," a fantasy in which he plays highly dissimilar twins with charm and conviction. As a nightclub star he can demonstrate his famous specialties and as a bookworm twin he shows that he can act, too. It is, of course, an actor's field day, and both performances are very engaging.

An item not readily classified but among the year's best was "The Lost Weekend." Attempting the hitherto unthinkable job of presenting a straight clinical history of alcoholism on the screen, it did so on the whole magnificently. The reasons behind the hero's drunkenness, which were many and complex in Charles Jackson's admirable book, were reduced in the picture to a simple literary frustration, which perhaps isn't an acceptable reason for getting soused *all* the time, though occasionally I'm not so sure, but the total effect was chilling and almost too authentic for an apprehensive mind. The picture won the Screen Critics' Award for the year and quite correctly, I should say.

Inevitably, there was the usual percentage of massive bores. Two of them, "The Keys of the Kingdom" and "A Tree Grows in Brooklyn," dealt with the Catholic faith with an air of determined nobility and patient suffering that had an extremely depressing effect on this Protestant mind.

"The Valley of Decision" was also an ambitious nuisance, though here the almost intolerable virtues of the leading characters were focused on commerce rather than religion. All of these pictures, and quite a few more like them, had long and gratifying runs in the big houses, crowded with strange enthusiasts, taking us back, I should say, to just about where we came in.

[EDITOR'S NOTE: *Elinor Gibbs has begun to write this year. Her husband is Wolcott Gibbs, the* New Yorker's *theatre critic; last year, when he was doing a stint of film criticism as well, she was the "scout" whose relaxed, reliable opinions were often quoted.*]

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PARIS LONDON MONTREAL NEW YORK

AND THE GERMAN WOMEN...?

(Continued from page 156)

ls are just girls....

I told some of this to my woman tor. "Wouldn't you agree," I said the woman doctor, "that the Youth vement's theory of free love is the in reason why your young German ls are so free with American sol-rs?"

She did not like the question, she was one of those people who used to enduring much that they not like. "That may be a reason," bridled. "But remember that the man woman has always been taught ley men."

About professional women

So far no one had done much to ify my picture of German women. far I knew only that they were ile, that they fraternized with the queror. The woman doctor began ing about professional women; in many, women were allowed to study ll the medical schools, belong as r members to medical societies, they could never get jobs. Like elf, they either went into public th, or married doctors and helped heir husbands' work.

"All young girls tried to go to cal schools. It was a good way of ng husbands. Two-fifths of the cal students were girls, but only fth graduated. Once the children coming, you know...."

"Don't mothers work in Germany?" I ask.

She looked withering. "How could they?"

"They do in America," I said.

She looked amazed, "But no German husband would allow it."

I had forgotten the omnipotent wishes of the German husband.... My mind flashed back to my talk with an ex-German, once a top official in the Weimar Republic, who early in the thirties had come to the United States as a professor in one of our colleges. Now he was back in Germany translating evidence for the Nürnberg trials. Sitting on the sofa in his U. S. Army billets, he spoke earnestly, and at length.

"Today many German women are beggars and prostitutes. Like their houses, they need repairing.... People are what they eat. All these people look alike now, but there's an emptiness in their eyes that doesn't come just from hunger and bombing. It is from years of fear and automaton obedience. Twelve years of special fear detracts from the personality. These people never thought for themselves. We have never had a real revolution in Germany. Look how they obey their conquerors now."

He went on, "I can't find a German—and remember, to them I am a fellow German—who will say he belonged to the Nazi party. It is a party without mem- *(Continued on page 200)*

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RAYON FABRICS

AND THE GERMAN WOMEN...?

(Continued from page 199)

bers. I can't find a German who didn't save at least three Jews; wouldn't that make two hundred and forty million Jews saved? Nor can I find a German man or woman who feels any guilt. To their way of thinking Hitler was wrong, but wrong only because he made war on the powerful Americans; war criminals are criminals, but only because they gave Germany a bad name.

The women did it

"And don't you Americans feed them!" he suddenly exploded, shaking his white head at me. "If you do, they will say, 'Look, the Americans are trying to make up for the harm they have done us.' But to go back to the women under the Weimar Republic, women did attain positions as doctors, lawyers, judges. They got the vote. It was the women's vote that put Hitler in. They screamed for him as your bobby-soxers scream for Frank Sinatra.

"The German women have always stayed in the home, and have been despised for doing it. There is a Latin proverb that one hears a lot here: 'Wife must keep silence.' No husband would dream of helping his wife, not even by picking up a package at the market to bring home. He would buy beer and tobacco for himself, but no food. It is beyond the comprehension of any German man that President Truman would help his wife with the dishes." So far this intense, idealistic former expatriate seemed to have come closer to casting light on the German women than anyone else.

The German doctor, a professional woman as far removed from kitchen, church, and children as a German woman could be, unconsciously added more weight to his theories by taking woman's blind obedience to men quite for granted. She mentioned the epidemics of flu and pneumonia, tuberculosis, and other diseases that come with cold and hunger; offered to take me along on her round of visits, to show me the poverty, the damp rat-ridden cellars in which her patients lived.

I thanked her, but said it would be impossible. I couldn't face the macabre sightseeing trip. I left this woman to tend obediently the ills of the vanquished, in the damp rooms called homes, of other obedient women.

[EDITOR'S NOTE: *One of Vogue's editors, Evelyn Clark Emmet, went to the European theatre on a three-month tour of duty as a Red Cross correspondent. This report on German women was made especially for Vogue.*]

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VOGUE SPOTLIGHT

(Continued from page 155)

But "Antigone." Everything to stimulate and practically no colour at all. It is all in the mind, in the emotions. Played against grey draperies, with the characters in evening dress (protocol puts the King-Tyrant Creon in white tie, the Greek Chorus in black tie), it looks like a colour photograph in which only the hands and faces seem to have the tone of flesh, for at moments even Antigone's deep green, sweetly moving dress looks black.

It is an extraordinary retelling of the Greek story of Antigone who, by disobeying the Tyrant's edict against burying the body of her brother, knew that she would be put to death. It has fresh power now, of course, almost as much as it had when Jean Anouilh's version was first played in Paris in 1943 when the Nazis in the audience understood the New-Order philosophy of the dictator, and the French understood the resisting, inviolate spirit of Antigone.

The scenes between the two, with Katharine Cornell as Antigone and Sir Cedric Hardwicke, superb as the King-Tyrant Creon, are like watching a fight between the cobra and the mongoose: Antigone tall, with the stiff rod of righteous honour, a belief in the right of people to human decencies, emotional, twisted in a cobweb of religious ideas and tags of morality, standing up to the Tyrant, her cool uncle. He puts forth magnificently his ordered precision, the mechanical and persuasive logic, too persuasive logic. (The love of order, and the power to put the world into some kind of surface order was old in Sophocles' time—and is new to each generation that suffers through that love of order.)

After all Creon's brilliant, cold, logician's political justification of the State's right over the rights of the individual, he is wounded profoundly by the only weapon Antigone has, her cry: "I despise you." Tyrants, from mothers to dictators, never realize until too late that the end must be contempt, and contempt lasts forever. (The French audiences back in 1943 understood; the Germans still don't.) But perhaps the greatest summation of the play lies in the terse dialogue just before the curtain: King Creon's self-excuse for the torture, the killings, the steeled edicts, is "People say that it is dirty work, but if I didn't do it, who would?" The Greek Chorus then asks: "Why must dirty work be done?"

Bing Crosby

In Bing Crosby's new movie, "The Road to Utopia," the song hit is "Personality," sung with set gestures by Dorothy Lamour, but it is Crosby who puts the song on records. In the photograph on page 154, Crosby was rehearsing it for one of his rare hot jazz record- (Continued on page 203)

VOGUE SPOTLIGHT

(Continued from page 202)

The rehearsal at Eddie Condon's York apartment was actually funnier than many moments he film; for Crosby off-screen is a acter no gag writer, unless he were ted surrealist as well, could invent. is is no movie magazine fluff—no agent's whimpering fantasy.) Al-gh he had arrived at this session business suit, he had arrived sev-days before at the christening of new Condon baby in a kind of avia-outfit. This time he kept a pencil garette behind his ear, pushed his less hat around his head, played the two-year-old Condon daughter, d out his reverse compliments, told Bushkin, the pianist, "Take off boxing gloves, Joe," which was ntly correctly translated by every-n the room to "You are out of this d." Incidentally, Bud Freeman, who own playing the sax, is one of the in the country, and spent the last years in the Army, so based that as become, according to Condon, greatest exponent of Aleutian folk ."

Edward John Stevens

This young painter—his third an show has just been at the Gallery—has the makings of a d. Now he is twenty-three, the almost unanimously have him, and private collectors and museum directors have bought some three hundred of his paintings. A Stevens has its own instantaneous flavour, mixed with certain reminiscences of others—but the colour, the pattern, the authority is his own. (Those who love to mention sources have a fine list—for Stevens has been influenced, as others too, by Coptic arts, Picasso, Klee, Rouault, Braque, Matisse, and the Chinese.) Recently he has been particularly fascinated by the primitive arts and worlds and has therefore called his show "The Archaic Age." (The gouache on page 155 is called "The Chinese One.") He has so much to say in paint, and he paints so easily and with such inventiveness, that his flowing, large talent seems like that of Thomas Wolfe, who could not stopper the gush of what he wanted to say. A large, blond man, relaxed and thoughtful, with an older countryman dignity, Stevens paints all day every day from ten in the morning until eight or nine at night on the sun porch of his family's house in Jersey City.

Peruvian Musicians

One of the split personality night clubs is the *Blue Angel,* which sometimes likes to be rather a dive with deep purple songs or else a bit on the arty side, full of turns that fall short of a small *(Continued on page 204)*

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VOGUE SPOTLIGHT

(Continued from page 203)

concert hall. At the moment there is a diverting concerty turn—the Inca Taky Trio. Their whole effect is a little like a cage full of parrots who happen to be extraordinary folk musicians, who have blurred the folk basis deliberately, added the most sophisticated inflection and timing. The leader of the troupe, Moises Vivanco, plays not only guitar, drum, pan pipes, and a kind of ukulele made from an armadillo shell, but he also trills and shouts encouraging innuendo at the girls. They are small, plump, and about twenty, with their dead white skins coated with reddish make-up; their bright, crowded costumes make them look like rich ragbags, loaded down with Inca silver. When Imma, "an Indian Princess, a direct descendent of the last Inca kings," sings the popular songs of Peru, the *Hainos*, with their touch of *fado*, of *flamenco*, her voice ranges from a soft barrelhouse to a haunted falsetto that is like the memory of a falsetto.

Isaac Stern

Undoubtedly one of the greatest of the young violinists is twenty-six-year-old Isaac Stern who this year has played some eighty concerts, appearing with almost all of the important symphony orchestras—those he failed to play with this year, he played with last year. Short, rather fat, he has a brilliant history as a virtuoso, almost no history as a man; his life is simply studying, playing his violin, travelling, and enormous recognition.

Stern grew up in San Francisco, began appearing early with the major orchestras on the Pacific Coast, not long after his debut at the age of eleven. During the war he made three very long USO tours, which took him from the South Pacific to Greenland and Iceland; the result, of course, is that thousands of men, more thousands than he would ever normally reach, have heard Stern's special brilliance. (Note: In the Warner movie, "Humoresque," Stern will play the violin to John Garfield's motions.)

Moune

When the piano spotlight at *Café Society Uptown* turns on Moune, the young singer, it reveals one of the beautiful heads currently in New York—a head like a Benin statuette, small, neat, with wonderfully leaf-shaped shining eyes. Singing to her own accompaniment, which seems to be confined to about four chords, Moune has a light sexy voice, an Afro-Cuban beat under everything she sings, but especially her own group of Guadeloupe songs.

Moune, who is now twenty-five, was born in Bordeaux but spent her summers in Guadeloupe where her grandmother and her mother have been the leading songwriters. (Her great grandfather, *(Continued on page 207)*

ME AND MY CLOTHES

(Continued from page 143)

t as frequent as I could wish, rearsing a play, it is impossible for to devote time to shopping so that en my breathing spells come I must e advantage of them.

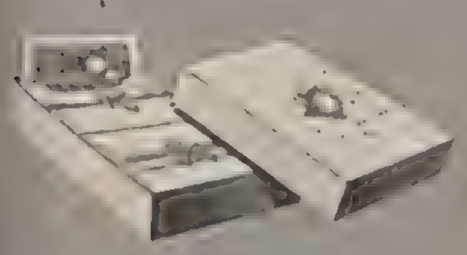
I suppose about four times a r I order in one day three or four fits for both day and evening, with es and accessories to match. I wear m constantly and then when the t batch arrives I taper them off, g them as alternates as, by that e, they are looking a little jaded, d my friends are making such point-remarks as, "My God, that old plum-ured wool again?"

The saga of tar paper bags

My other philosophy...it's marous how once you get started one opens on to another...is to be firm yourself about what clothes you dispose of. I feel strongly that a ite stand is desirable since, perally, I am incapable of making it. things that still look pretty good d on to, persuaded that I will get more wearings out of them, that ut doubt that becoming and exive jacket will combine charmingly another frock or skirt, that I will tably get a suit with which to the ruffled blouse. Alas, none of economical, inventive ruses ever rialize. All that happens is that asons roll on and my closets get packed tighter and tighter with semi-worn, *démodé* clothes which, if I am not going to wear them myself, I should certainly give away to those whom they will serve at a time when they will be useful. It is something less than thoughtful to hand over an old butt-sprung woollen skirt on the hottest July twelfth on record.

Also, I find that hanging on to summer clothes is a mistake. I don't know what they're up to in those tar paper moth bags all winter long, but it must be a life of wildest dissipation because, if ever I saw fagged-out old harridans, it's last summer's dresses when one unpacks them in May, aquiver with anticipation. They are limp, they are yellowed, and even if one has not put on weight the proportions of one's body have changed in some subtle way so that the clothes no longer fit.

It does seem frightfully extravagant to discard what should be perfectly serviceable apparel after a few months' desultory wearing, but I have a theory about hot weather dresses and that is that they should be inexpensive so that severance is not too painful. Splurge in the winter. Furs as luxurious as you or your fella can afford, fine wools and tweeds and velvets; they endure and you don't perspire, but summer clothes should be well cut and becoming but cheap and changeable and, when- *(Continued on page 206)*



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ME AND MY CLOTHES

(Continued from page 205)

ever possible, they should be washable, especially in town. (Perspiration and city summer grime can not be satisfactorily removed at the cleaners.) There is something, perhaps it is that clean smell, about freshly laundered clothes which is immensely refreshing.

My urge to abandon garments which are less than pristine does not, however, extend to suits. I consider that I have been gypped if I can not wear a suit at least three seasons, and preferably four. A suit should be adaptable and dependable, it should wear well, be well put together, and it should set one off to advantage. In fact, when they are both first class, it is practically impossible to tell a good suit from a good husband; their attributes are twin. So much so that good suits are often magnets to attract husbands, because of their affinity.

A girl's best friend is a suit

If one can afford them, suits in different colours, weights, and styles are a sound investment and a solid foundation on which to build a wardrobe, but get the very best your purse will stretch to and make sure it fits. A suit that is too short-waisted or scoops in the back can also cost money and never give you a day's satisfaction. The best trick I know to insure a well-hung skirt, is to have your tailor cut a semi-circular piece of belting about five inches deep. It doesn't come that wide but he can sew two or three strips together, stitch into it a couple of small, light stays, and fasten it securely in the centre back at the top of the belt band. This is also a godsend to the sway-backed, since the skirt will then hang straight from the waistline without scooping in and out over protuberances a lady would just as soon not advertise. If, plus this little dodge, you will also have the back of the skirt lined with silk you have pretty well triumphed over the one disadvantage of a suit on a female.

In trying to select a basic colour for a wardrobe, I am always confused. I am confused because, colour-wise, I am without conviction. Whenever I see a smart woman dressed entirely in black, the brilliant accent of her lipstick and two or three heavy gold bracelets the only colour in her ensemble, I think how distinguished she looks; when I see a woman who has cleverly combined greys and browns, or yellow and rust and cocoa, or if she has used pink or red or blue in an unexpected manner reminiscent of the Edwardians, or of the portraitists of the Impressionists, I think to myself, how distinguished she looks, what an original creature to have thought of doing that, and I immediately hate everything I have on and wish I could think of those wonderful ideas too.

I suppose the really intelligent thing to do is to wear the colours which are becoming, and most women can wear more than they think; but for the sake of the elastic budget, which will sometimes stretch no more, it is probably better to curtail the palette to harmonize within the same range, so that your coat and shoes and gloves and bag, the things which can come so

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ME AND MY CLOTHES

high that duplication is often disastrous, will complement whatever you are wearing.

The only other gem I have to add is that, when uncertain of the splendor of the occasion to which one is invited, better be under-dressed than over. If you are a little too simple you will probably be regarded as a woman of restraint and taste. If you err on the side of excess, a gesture, as silent as the raising of an eyebrow, can sound in your crimson ears like a hoop and a holler, the pack in full cry. Of course, should it be the wolf pack, you may merrily thumb your nose at the muted elegance of the damsels who are as chic as all get out and who are scaring the gents away in droves by their subdued and icy perfection. After all, one of the most important attributes of any dress is that it be becoming and that one has a high old time wearing it.

LONDON COLLECTIONS

IMPORTANT addenda to the beautiful English clothes on pages 150 to 153...a suit by Hardy Amies with traditionally expert British tailoring—on a new small-waisted, long-coated, rounded line. Of lime-leaf-green tweed; at Altman.

VOGUE SPOTLIGHT

(Continued from page 204)

she says, was Comte de Virel who married a beautiful Negro girl in Guadeloupe.) During the war, Moune worked in the Resistance, took the Guadeloupe corruption of the French word "*monde*" as her name. By far the most entrancing of her songs are her family ones, "*Histoire du Rhum*," a collection of little *blagues*, and "*Chocolat*," a working song of women in the vanilla fields, by her mother. As she sings these she looks under the lights like a Fayoum portrait, young and quite elegant.

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RUMMY WITH GLAMOUR

(Continued from page 137)

Tens you reduce your play for out, but, if someone else goes out, you have acquired a credit of thirty points and also rid yourself of a debit of forty. "To meld or not to meld; that is the question."

A most important point in answering the preceding question is how near the other players are to going out. Thus, if you could be certain that no one could go out in one play, you could hold up with complete safety. Unfortunately, there is no way we can definitely tell how our opponents stand, but there are a good many indications. A man who is down to one card obviously can go out in one pick. A man who is down to three cards almost surely can, but a man with two cards will need two plays to go out unless he is deliberately holding up a card that he can play, for purposes of deception. A player with six cards is also dangerous, as he may be holding two pairs, an odd card, and a Deuce. However, if the player with six cards belongs to the class of automatic melders, you should realize that this can not be the case and you don't have to worry about him. A man with four or seven cards is much more dangerous than one with five or eight. Finally, the most dangerous man of all is the player with thirteen cards who is having a hard time choosing his discard. That man undoubtedly needs but one card to go out and has several Deuces in his hand that he is trying to arrange to best advantage.

It is always a great temptation to take the discard pile any time you can, and most beginners do take it entirely too often. This also is a losing strategy. Actually you should take the discard pile only if, by so doing, you either materially improve your play to go out or obtain a substantial group of melds. The desirability of taking the discard pile is greatly reduced if you have to use a wild card.

In choosing what to discard, the primary consideration is to throw away whatever card is of least value to you. Remember you are playing against all the other players, not merely the man who plays after you. On the other hand you should exercise some caution and try to avoid discards of the following types.

A. Of the Ace, King, Jack or Ten of Spades or of any Queen in the event that one or both Queens of Spades have not been melded.

B. Of a card which will allow the next player to take a large and valuable discard pile.

C. Of a card which is likely to put the next player out.

There is one very important exception to Rule C. That is the case when you should deliberately try to put the next player out in order to catch one or both of the other players with a con- *(Continued on page 209)*

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RUMMY WITH GLAMOUR

(Continued from page 208)

hand. If you are successful in ay you lose a hundred points to an in back of you, but you win the value of the unmelded hand from ayer who is holding up. Further- you have avoided the loss of the ndred-and-fifty-point concealed

The Queen of Spades is the important card in the pack. , it counts fifty for you; un- , one hundred against you. players are so impressed by this, ey ruin their whole hand on of it. If dealt it, they meld it first chance, even though they use two Deuces with it. If not it, they weaken their hands lly in order to guard against ger of picking it up, and being to play it. Both these habits are es. If you are dealt the Queen les, meld it, if convenient to do don't ruin your whole hand just rid of it. If not dealt it, prepare possibility that you may draw u can do so without too much to the rest of your hand. Other- ou should just play normally e that you won't draw it.

If you are dealt a good hand, try for the concealed bonus. larly if you are fortunate to hold several wild cards. Re- unmelded wild cards can be where you wish, while melded rds have lost their ability to change around. Also, the more wild cards you hold, the less are left for your opponents, and the less chance they have to go out.

With a poor hand endeavour to get as many melds down as possible. You have little chance to win, but you will greatly reduce your net loss. Actually such hands may wind up very well, if you are lucky enough to be able to take the discard pile two or three times before one of the good hands finally goes out.

The two-handed game is greatly different from the three- and the four-handed. Here you are playing against one person only and should play concealed a great deal more often than in the three- or four-handed.

In melding, try to keep yourself in as good a position to go out as possible. Always bear in mind that it is undesirable to retain two, five, or eight cards in your hand after discarding, since these numbers do not readily lend themselves to going out.

Remember the cards in the discard pile as well as possible. In particular keep count of the high cards that have gone into it. Usually if there is a large discard pile the great majority of cards in it will be low ones which will meld together nicely. Now if the high ones also fit together with your hand, it will be well worth while to take it even if you give up your play for out. If *(Continued on page 210)*

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RUMMY WITH GLAMOUR

(Continued from page 209)

you pick the discard pile, the card last discarded by the player in back of you is an absolutely safe discard; any card previously discarded by him is a pretty safe discard.

Finally, the way to learn Oklahoma is to go ahead and play it.

Laws of Oklahoma

1. Two, three, or four may play. A pack of one hundred and five cards consisting of two regular packs plus one Joker is used. *The use of the Joker is optional.*
2. At the start of each game the players cut cards. The Joker is low and cards rank as in Bridge. Low has choice of seats, second low has second choice, et cetera. Low deals the first hand.
3. Each player is dealt thirteen cards, one at a time. The next card is faced and becomes the up card. The remainder of the pack becomes the stock.
4. It is a misdeal if a card is faced in the deal, or if a card is found faced in the stock before a player has gone out, or if before each player has completed his first play it is discovered that one or more players was dealt the wrong number of cards. If this is discovered after the first play, the hand is played out, but the winner of the hand (the player who melds out) is not entitled to any bonus for going out unless it is agreed that his own hand was correct.
5. The winner of a hand deals the next hand.
6. The players play in turn, commencing with the player to the left of the dealer. A play consists of three parts: A: The draw. B: The meld (optional). C: The discard. Play continues until a player melds out. The player who melds out *must complete his play by discarding.*
7. A meld consists of three or four cards of the same denomination or of a sequence of three or more cards of the same suit. A player may add to his sequence melds indefinitely and may add a fourth card to three of a kind. *Four of a kind is a closed meld and may not be added to.* However, a player may have two separate melds of three or four of the same kind.
8. Deuces are wild and may be used as any card. Once melded, they become the same as the card they represent and may not be replaced.
9. The Joker also is wild, but may be replaced by the card it represents in the following manner: A: The player who melds the Joker announces the specific card it represents. B: After drawing from the stock, or taking the discard pile, he may replace the Joker by the card it represents and either retain the Joker in his hand, or use it in another meld.

(Continued on page 211)

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RUMMY WITH GLAMOUR

(Continued from page 210)

At the conclusion of the hand all ers are credited with their melded ds and debited with the unmelded ds in their hands. The player who s out is also given a bonus of one dred points.

In melding a sequence, the Ace may either high (Ace, King, Queen) or (Ace, Two, Three).

The count is as follows: Aces count nty. Kings, Queens, Jacks, Tens, es, and Eights count ten. Sevens, s, Fives, Fours, and Threes count The Queen of Spades counts fifty you if melded, or one hundred nst you if left in your hand. The r counts one hundred for you, if ed, or two hundred against you, t in your hand. A Deuce is counted e card it represents if melded, pt that if it is melded as the Queen Spades, it only counts ten. If ed as a two, in an Ace, Two, Three wo, Three, Four sequence, it counts It counts twenty against you if n your hand.

s a first play, each player in turn he option of taking and immedi- melding the up card. If no one it, the first player draws from ock.

On subsequent plays, a player draws the top card from the or takes the entire discard pile. ing the discard pile, he must first the top card and (a) add it ly to a meld he already has on the table; (b) use it to replace the Joker (see Law 9); (c) meld it by adding two or more cards to it from his own hand.

15. The discard pile is kept so that only the top card is visible.

16. The meld of the top card of the discard pile is immediately final. All other melds are tentative and may be changed around or even picked up until the player has completed his play by discarding whereupon they also become final.

17. If the player whose turn it is to draw touches the discard pile (except accidentally in reaching for the stock) in such manner as to expose one or more cards, he must take the pile if he legally can. If he can't, he is penalized twenty-five points.

18. If a player draws from the stock out of turn he must replace the card and is penalized twenty-five points.

19. If a player, in drawing from the stock, sees any card other than the top one, he is penalized twenty-five points.

20. A player must tell the number of cards in his hand, if asked.

21. The Queen of Spades may only be discarded: (a) To complete the play of going out. (b) When a player holds only two cards and each of them is a Queen of Spades.

22. The game ends at the conclusion of that hand in which one or more of the players *(Continued on page 212)*

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RUMMY WITH GLAMOUR

(Continued from page 211)

has attained a score of one thousand points or more. The high player wins the game and is given a bonus of two hundred points. If there is a tie, the bonus is divided among the tying players.

23. If a player who has previously drawn from the stock melds out all at once, he is given a bonus of two hundred and fifty points. This bonus is given at the end of the game and after the winner has already been determined. This is known as "Going out concealed." *N. B. This bonus is not given to a player who goes out on his first draw.*

24. If play continues until stock is exhausted, the player who draws the last card discards, and the hand is scored without anyone being given the bonus for going out.

25. In scoring a game, each player's score including concealed bonuses is taken to the nearest hundred (fifty points count as an extra hundred, forty-five points as nothing). Each player wins from those with lower scores and loses to those with higher scores.

[EDITOR'S NOTE: *Oswald Jacoby, the author of this article, was a mathematical prodigy at eighteen. In 1929 he first became an outstanding expert as a player of contract bridge; since then, he has won every important tournament and every prize, one or more times.*

He was long a member of the Vanderbilt Cup Team, of The Four Horsemen, and of The Four Aces. His Four Aces *book on contract is one of the best works ever written on the subject, and his handbook on poker is still a best-seller.*

Today, in his early forties, Mr. Jacoby is acknowledged one of the ranking players of two-handed card games—piquet, pinochle, gin rummy, and backgammon as well. In the early days of the war he entered the Navy and, on V-J Day, retired with the rank of Lieutenant-Commander.]

• Vogue's version of the naming of "Oklahoma" differs from Mr. Jacoby's. In the summer of 1944, a Vogue editor was vacationing at Miss Elizabeth Arden's camp in Maine, when one of the other guests—Miss Theresa Helburn of the Theatre Guild—introduced a new form of gin rummy. At first they called the game simply "Miss Helburn's Gin"; then someone suggested the name "Oklahoma" in honour of the Theatre Guild's musical hit.

To our knowledge, the first time that the name and the rules of "Oklahoma" ever appeared in public print was in the October 15, 1944 issue of Vogue.

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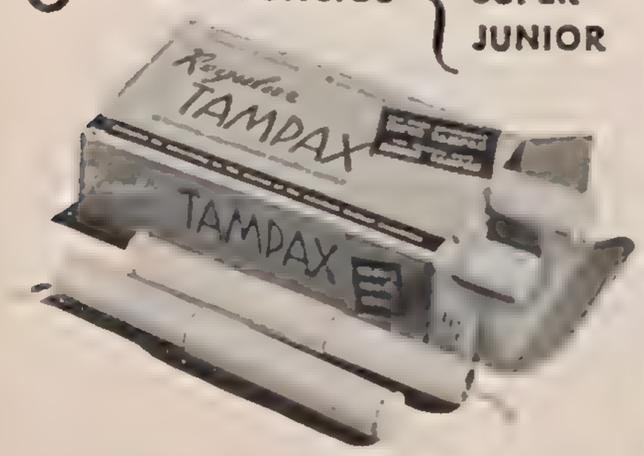

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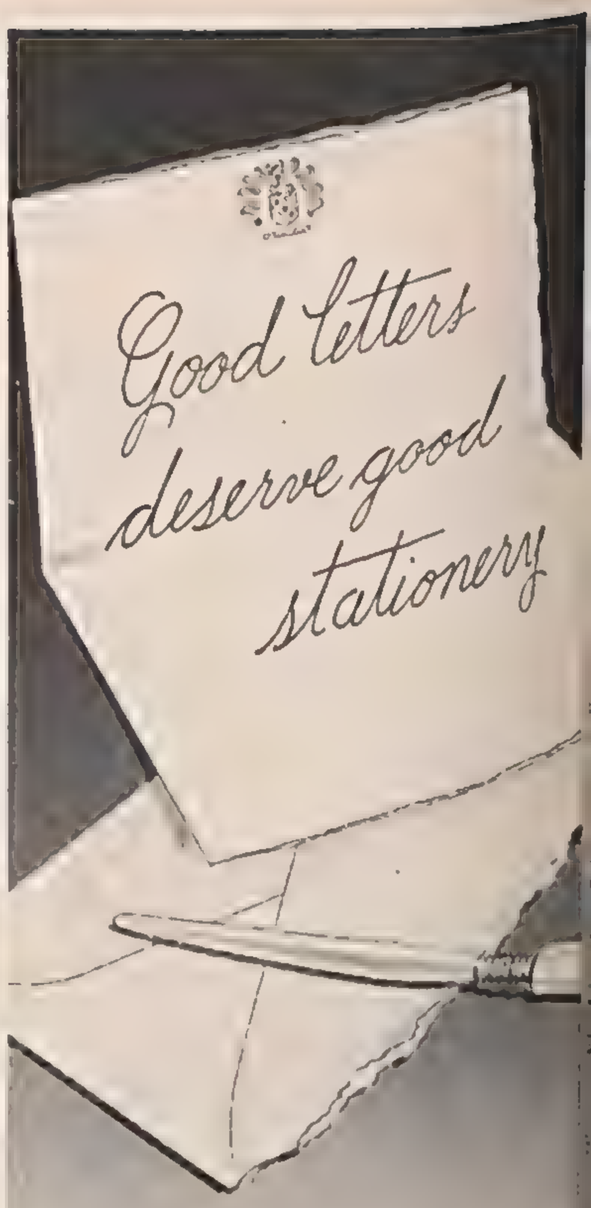

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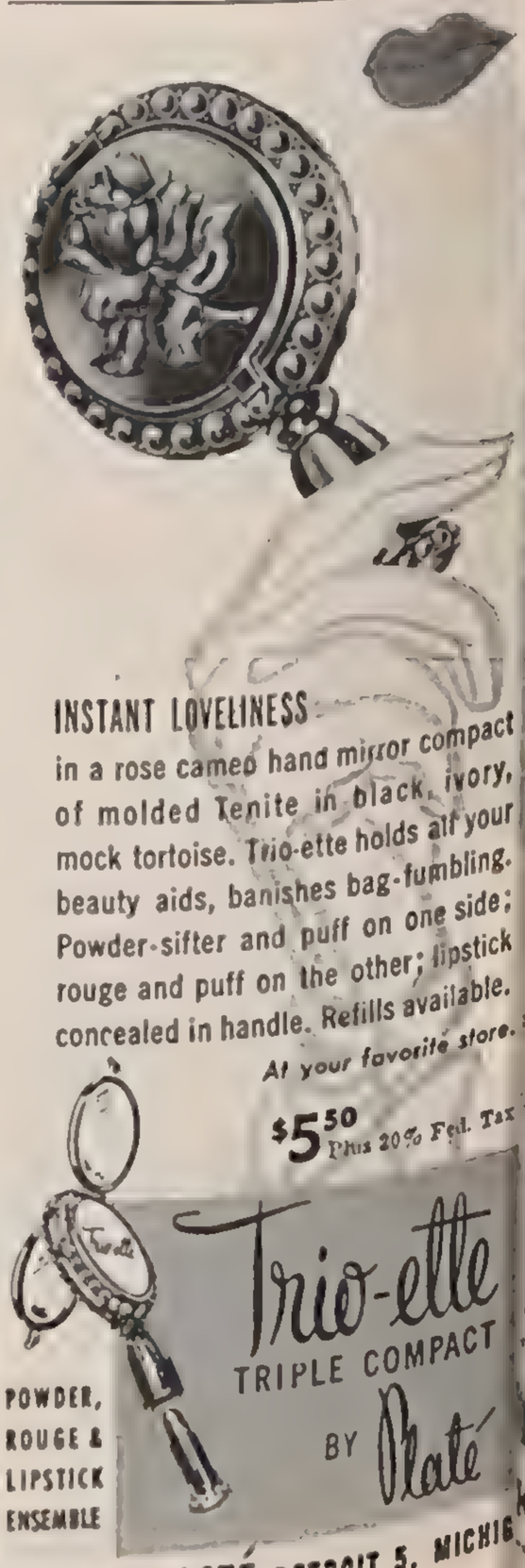

IN THE COUNTRY NOW

(Continued from page 126)

No opera-bouffe costumes...instead, the full round skirt countered by sweater-tops and strict skirts, belted with country leather, handled tersely to forestall a lurking gipsy-peasanty look.

Fewer unimaginative shirtwaist dresses...more dresses that look just as simple but are more deviously cut, worn with more ingenious accessories. White dresses with odd-coloured shoes; dresses in pretty, unlikely colours that are a personal signature.

Fewer short shorts...more long shorts, to the knee or just below. More tennis dresses, or play dresses cut short and full and worn wherever shorts were worn in other seasons.

Bright-coloured odd fleece coats dotting the countryside...1946 editions of the odd tweed jacket of other years.

Colour in the Country

You might concentrate on white. All-white...if you can face the laundry complications...is as distinguished and beautiful for the country as any colour contrasts could possibly be. You might have a white fleece coat, crackling crisp-white shorts and skirts, white for tennis, white for Sunday luncheon...a white wool bathing-suit, a pristine white beach coat to your knees...low-off-the-shoulder, mid-calf-length dresses for evening, all white linen or white piqué...a sleeveless, deep-cut white wool jersey dinner dress, to make a wonderful pattern with your brown skin, gold jewellery.

A white wardrobe is delicious, completely right...again, *if* you can manage the laundry-cleaning situation; for white which is not immaculate somehow seems to look more disorderly than any other country colour.

You might build on beiges. The honeyed, monochrome beiges shown in March 1 Vogue for city ways are equally distinguished in the country.. and if you like to weave your country wardrobe around a single colour-theme, this one is almost infallible.

Or you might let your colour-system range the spectrum. Wear the summer countryside's own brilliant colours...grass-green, sky-blue, flower colours; wear intense, uncommon kinds of pink, and orange. Set them against black, or temper with black touches—perhaps just flat little black sandals. All bright, bold, and wonderful *if*...if it's handled with a sure touch, with a sure eye for colour in the country.

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THE FAMOUS NAMES

(See pages 166-167)

These are the familiar names of the not-so-familiar faces:

A major modern painter:
Paul Klee

An essayist, editor, farmer:
E. B. White, the *New Yorker* editor who writes, anonymously, the notable "Notes and Comment." His books include *One Man's Meat, Every Day is Saturday,* and the recent charmer for children, *Stuart Little.* A city boy who made good on the farm, Mr. White lived for several years year-round in Maine, close to the soil and the long-distance telephone.

A top song-writer:
Johnny Mercer, who wrote the lyrics of "On the Atchison, Topeka, and the Santa Fe" (Judy Garland sings this in "The Harvey Girls"), the lyrics and music of "Accentuate the Positive," and "Dream."

A liberal Senator:
Senator J. William Fulbright of Arkansas, who in 1943, when he was a Representative, wrote the famous "Fulbright Resolution."

A Southern-Senator type:
Kenneth Delmar, who as Senator Claghorn of "Allen's Alley" out-talks Fred Allen on the Allen Sunday night radio program.

Famous film collaborators:
Billy Wilder, writer-director, and Charles Brackett, writer-producer, concocted "The Lost Weekend." Before that, this team ('Brackettandwilder') wrote a rapid-fire of hits: "Ninotchka," "Ball of Fire," "The Major and the Minor," "Five Graves to Cairo."

A French playwright:
Molière, whose seventeenth-century satire, "*Le Bourgeois Gentilhomme,*" is now Broadway's "The Would-be Gentleman," played by Bobby Clark.

An infamous son-in-law, once Italy's Foreign Minister:
Count Galeazzo Ciano. *The Ciano Diaries* was published recently.

A playwright with two long-lived hits:
John van Druten, whose "The Voice of the Turtle" opened December 8, 1943; whose "I Remember Mama" dates from October 19, 1944.

JUNIOR FASHIONS

The coat shown on page 160 and the dress shown on page 163 can be found in many stores throughout the country. Listed below are some of the stores which carry them.

THE TICKING COAT ON PAGE 160

Chicago, Ill. . . Carson Pirie Scott & Co.
Cleveland, Ohio . . The Halle Bros. Co.
Hartford, Conn. . . . G. Fox & Co., Inc.
Oklahoma City, Okla. . . . . Kerr's
Richmond, Va. . . . . Thalhimers
Washington, D. C. . Julius Garfinckel & Co.

THE EVENING DRESS ON PAGE 163

Boston, Mass. . . . Wm. Filene's Sons Co.
Cleveland, Ohio . . . The Halle Bros. Co.
Phoenix, Ariz. . . . . Goldwater's
Pittsburgh, Pa. . . . Joseph Horne Co.
San Francisco, Calif. . . . Roos Bros., Inc.
St. Louis, Mo. Scruggs-Vandervoort-Barney, Inc.
Washington, D. C. . Woodward & Lothrop

as featured on page 85

Sherbrooke rainwear

available at

Atlanta, Ga. .....Rich's
Baltimore, Md.....Hutzler Brothers Co.
Belmont, Mass.....Filene's
Boston, Mass. Wm. Filene's Sons Company
Brooklyn, N. Y.....Abraham & Straus
Cincinnati, O. The John Shillito Company
Cleveland, O.....The Higbee Co.
Columbus, O. The F. & R. Lazarus & Co.
Dayton, O...The Rike-Kumler Company
Detroit, Mich. The J. L. Hudson Company
Houston, Texas.....Foley Bros.
Indianapolis, Ind. L. S. Ayres & Company
Los Angeles, Cal.....Bullocks
Miami, Fla.....Burdine's, Inc.
Minneapolis, Minn. The Dayton Company
New York City.....Bloomingdale's
Oakland, Cal. H. C. Capwell Company
Philadelphia, Pa. Strawbridge & Clothier
Pittsburgh, Pa...Joseph Horne Company
Portland, Me. .....Filene's
Richmond, Va. .....Thalhimers
Rochester, N. Y....B. Forman Company
St. Louis, Mo.....Stix, Baer & Fuller
Wellesley, Mass.....Filene's
West Palm Beach, Fla....Burdine's, Inc.
Winchester, Mass. .....Filene's
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